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ABSTRACT

This document provides case studies of innovative Composition I programs at six community colleges throughout the country. Information on the various programs was obtained by means of field research at the colleges. Chapter One describes a grammar-oriented approach at Houston Community College and analyzes the reasons and techniques of teaching grammar. Chapter Two discusses Forest Park Community College's reluctance to teach grammar and analyzes the effect of recent scholarship in social dialects on the teaching of composition. Chapter Three describes the approach at Austin Community College which emphasizes Kinneavy's theory of the aims of discourse. Chapter Four discusses the simulations approach at Long Beach City College and analyzes the need for realistic, well-defined writing situations. Chapter Five describes the classroom-tutorial approach at Tarrant County Junior College and analyzes individualization in composition instruction, and Chapter Six describes the applied communication alternative to composition at Meramec Community College and analyzes the rationale for a career-oriented alternative for those students desiring it. The study concludes that instructional emphasis on social dialects is growing, and that instructors are making greater efforts to develop realistic, well-designed writing assignments. (Author/JDS)

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# COMPOSITION IN THE OPEN-DOOR COLLEGE

BY

PAUL LOCH HUNTER

A THESIS PRESENTED TO THE GRADUATE COUNCIL OF
THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT OF
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To Krista Mondy, Dorothy Stroman,
and my parents for their love, faith,
and encouragement.

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Abstract of Thesis Presented to the Graduate Council
of the University of Florida in Partial Fulfillment of
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COMPOSITION IN THE OPEN-DOOR COLLEGE

By

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Chairman: Ward Hellstrom
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Six Composition I programs, each innovative in its own way, are described and analyzed. The description is the result of field research conducted by the author in the summer of 1976; the analysis is the result of research into recent scholarship in the teaching of written composition. Chapter One describes a grammar-oriented approach at Houston Community College and analyzes the reasons for and techniques of teaching grammar. Chapter Two discusses Forest Park Community College's reluctance to teach grammar and analyzes the effect of recent scholarship in social dialects on the teaching of composition. Chapter Three describes the approach at Austin Community College which emphasizes James L. Kinneavy's theory of the aims of discourse, and it analyzes the implications of Kinneavy's A Theory of Discourse for freshman composition. Chapter Four discusses the simulations approach at Long Beach City College and analyzes the need for realistic, well defined writing situations. Chapter Five describes the classroom-tutorial approach at Tarrant County Junior College, Northeast Campus, and analyzes individualization in composition instruction. Finally, Chapter Six describes the applied communication alternative to Composition I at Meramec Community College and analyzes the

rationale for a career-oriented alternative for those students desiring it. This thesis does not intend to evaluate or advocate any particular programs, but it does reach two conclusions: instructional emphasis on social dialects is growing, and instructors are making more of an effort to develop realistic, well-designed writing assignments.

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Chairman

# INTRODUCTION

James L. Kinneavy's opening lines in A Theory of Discourse point out the immediate and almost overwhelming problem confronting any study of composition. He writes:

> The present anarchy of the discipline of what is commonly categorized as "composition," both in high schools and colleges, is so evident as scarcely to require proof.[1]

Another critic of the field of composition, William E. Coles, Jr., writes in "Freshman Composition: The Circle of Unbelief" that instruction in composition usually has no positive effect on the students; the course is meaningless, irrelevant, and "calculatedly dissociated from the concerns of [the student] and the world he lives in."[2]

The purpose of this thesis is to search for a way out of both problems, to describe and analyze composition programs that are both well grounded in contemporary scholarship in the teaching of composition and meaningful to the student.

The research proceeded in two steps: field research and library research. In the summar of 1976, in looking for innovative Composition I programs, I visited 24 open-door community colleges in 14 cities. From this research I selected six programs for discussion and analysis. My selection was guided by three concerns. First, I was interested more

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[1]James L. Kinneavy, A Theory of Discourse. (Englewood Cliffs, N.J.: Prentice-Hall, 1971), p. 1.

[2]William E. Coles, Jr., "Freshman English: The Circle of Unbelief," College English, 31 (Nov. 1969), p. 137.

in innovative programs than in courses based on and guided by the best-selling textbooks of the time. Second, I was interested in programs developed to accommodate conditions in each individual college, programs which reflect the administrative philosophy and capability of the college, the academic goals of the college, the talents and interests of the faculty, and the needs and wishes of the students and their community.[3] Finally, I was not looking for a single "correct" method of teaching Composition I, but for methods with clear goals and objectives and well-designed structure. As James Gray, director of the Bay Area Writing Project, has discovered, the common denominator among successful composition teachers is not any particular method, but an understandable, coherent pattern of instruction. He says:

> The one thing I've been able to point out over three or four years of the project that seems to identify all of the successful teachers is that they seem to know why they're doing what they are doing. Their courses have pattern, have focus. You can look back and see sequence. They come at it, as I have said, in various ways. Some will emphasizediction; some will emphasize writing to audiences; some will emphasize point of view. But the emphasis is something they are passionate about. They know why they are doing what they are doing, and that seems to be what is important.[4]

Also, the analysis of each of the six programs introduces discussions of the major questions raised in recent scholarship in

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[3]J.R. Bryan, "The Influence of the Nature of a College Upon the Development of a Freshman Program in English," Dissertation Abstract International, 32A (1972), p. 6920A.

[4]James Gray, interviewed on The MacNeil/Lehrer Report (New York: WNET; Library #364; Show #2119; February 17, 1977), p. 7.

written composition. The analysis of the Houston Community College program, a program traditional in content but distinguished by an innovative system of administration, considers the current debate over the teaching of grammar. The analysis of the Forest Park Community College program continues this discussion of grammar by considering the impact of recent scholarship in social dialects on the teaching of composition and by weighing the arguments for and against the resolution on the students' rights to their own language. The Austin Community College program, based on Kinneavy's A Theory of Discourse, introduces a discussion of the implications of Kinneavy's theory of rhetoric on the teaching of composition. The analysis of the Long Beach City College program, a program which places students in simulated writing situations, discusses the theory behind group work and the need for realistic, controlled communication problems. The tutorial program at Tarrant County Junior College, Northeast Campus, introduces a discussion of individualization in writing instruction. Finally, the analysis of the career-oriented alternative to Composition I at Meramec Community College introduces a discussion of the Applied Communication course and considers its advantages and disadvantages as an alternative to Composition I.

The arrangement of the six chapters follows a trend which is developing in the teaching of composition in community colleges across the country. More and more, instructors are trying to design courses and make assignments which are relevant to the needs of vocationally-oriented students as well as academically-oriented students. This arrangement of the six chapters should allow the reader to see the individual discussions from a practical perspective.

# CHAPTER ONE

## HOUSTON COMMUNITY COLLEGE

At Houston Community College, Humanities Division Chairperson Claudine D. Atkinson has developed a Composition I course which is distinguished by a heavy use of television, telephones, and the mail system--and by a nearly complete abandonment of the classroom and the traditional responsibilities of the classroom teacher. Under her plan, students view two thirty-minute lectures a week on a local television station, attend a large weekly writing seminar to take exams and to write essays, and discuss their graded essays with phone-in tutors who have photocopies of the graded essays.

Although Atkinson's program has dispensed with the traditional idea of organizing people into classes, it has not done so for the sake of individualization, self-pacing, or increased contact with the instructors. On the contrary, this program is rigidly systematic, competitive and mechanical; the students have very little direct contact with the instructors. Then why is the program set up this way? Because it's all the college can afford.

Houston Community College was established in 1971 by the Houston Independent School District, and its enrollment has grown by nearly 50% each year, to over 20,000 in Fall, 1976. The school district, however, has been unable to pass the bond proposals needed to support adequately a college of this size. Consequently, everything is done as cheaply as

possible. The college has few facilities or full-time instructors of its own; nearly all the teaching is done in high schools at night and on weekends or over television. Since the school board funds few full-time faculty positions, about 95% of the Composition I instruction is carried out by part-time instructors. In most cases this means exhausted high school teachers who are unfamiliar with the goals and strategies of a college composition course.

Atkinson's system is the only one in which she could control and account for the quality of instruction. Under the new system, the part-time faculty members are not expected to be responsible for running an entire course, merely to grade essays and answer questions. Has the system worked? Only about 45% of the students finish the course, but the faculty and administration feel they are providing a valuable learning experience under nearly impossible conditions to thousands of working people in the community who would not otherwise have sought further instruction in writing.

The goals of the course are traditional; at the semester's end the student should be able to write a short essay in Edited American English following one of several organizational models. The accountability system, consisting of an objective pretest and posttest oriented toward Edited American English, provides what Atkinson feels is a reliable measure to determine how well these goals have been met. On a one hundred point scale, the average student completing the course improves fifteen points during the semester; Atkinson considers this to be an indication that the course is fairly successful. Also, it should be noted that many of the students who do not finish actually learn a significant amount during the time they are enrolled.

The course syllabus and schedule provide a well-structured approach to Composition I which emphasizes basic, traditional writing skills. The course moves from two points of view, grammatical and holistic, simultaneously. The grammatical sequence follows Floyd C. Watkins' Practical English Handbook (Houghton-Mifflin, 1974), which attempts to teach grammar and sentence structure. The televised lessons follow the structure of this book. At the same time, students study different modes of essay writing in Gerald Levin's Prose Models (Harcourt, Brace, Jovanovich, 1975), which introduces and provides examples of essays of definition, comparison and contrast, analogy, induction, and deduction. The students write and revise an essay in each of these five modes. Furthermore, each student takes a midterm and a final examination with an objective component (used for accountability purposes) and an essay component.

## Implications of Published Research

Research in the teaching of composition provides a perspective from which to analyze the aims and procedures of Atkinson's program. This thesis examines three aspects of the program: the use of television, the heavy emphasis on instruction in grammar, and the use of objective tests as an accountability device.

The heavy emphasis on televised instruction is a questionable technique, but in Houston's program it serves quite well. In Research in Written Composition, Braddock, Lloyd-Jones, and Schoer find two faults with televised instruction--cost and interference with the classroom teacher's adaptability of course content.[1] The first criticism does

[1]Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer, Research in Written Composition (Champaign, Ill.: National Council of Teachers of English, 1963), p. 47.

not apply to the program. Although initial production costs were $9,000 for all sixteen hours, special arrangements with a local television provide air time for only fifty dollars a lesson. The second criticism is, in fact, a benefit in Houston's case. Braddock complains that in some cases, "normal classroom procedures have been interrupted rather than supplemented by the television set."[2] But Atkinson opted for televised instruction because "normal classroom procedures" cannot be maintained in Houston's strained economic situation.

Braddock goes on, however, to discuss a research project which indicates that television "may be a useful instructional aid, especially where instructors are teaching composition for the first time."[3] Again, this is precisely why Atkinson adopted television; it provides structure and reliable information in a situation where about 95% of the instruction is carried out by part-time instructors who may not be familiar with the aims and content of the course. In other words, the televised instruction guarantees that the students will have at least a large share of the content of the traditional, grammar-oriented Composition I course in a situation where they might simply receive a disorganized, secondary school-level course on personal writing.

Several years ago George P. Elliot summed up the feeling of many Composition I teachers when he wrote that teaching grammar "worked impeccably in suppressing the imagination."[4] In a more objective voice,

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[2]Braddock, p. 47.

[3]Braddock, p. 47.

[4]George P. Elliot, "Teaching English," College English, 31 (Nov. 1969), p. 15.

Braddock summarizes many research studies and, basically agreeing with Elliot, he writes:

> In view of the widespread agreement of research studies based upon many types of students and teachers, the conclusion can be stated in strong and unqualified terms: the teaching of formal grammar has a negligible or, because it usually displaces some instruction and practice in actual composition, even a harmful effect on the improvement of writing.[5]

But is this criticism true in Atkinson's program? An analysis of the nature and the frequency of writing in the course shows that it is not entirely true. Certainly, advocates of the resolution on "The Students' Rights to their Own Language" (discussed in detail in Chapter Two) would harshly criticize this program for interfering with the dialect of many students, stifling self-expression, and teaching a false notion of language--all because of the heavy emphasis on Edited American English. But Atkinson and her college share a different assumption about what the students need; they believe all students need a basic knowledge of the grammatical rules of Edited American English.

Braddock's criticism that instruction in grammar "displaces some instruction and practice in actual composition" is not entirely true in Houston's case; each week the students have a major writing project: an essay, a revision, or a test. Furthermore, the instruction in grammar is not haphazard; it is systematic, thorough, and designed to complement, rather than displace, the instruction and practice in actual composition. Also, research in composition is by no means in unanimous agreement with Braddock; several recent studies support the type of approach to

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[5]Braddock, p. 37,38.

instruction in grammar which Houston takes. First, Donovan Stoner, Lewis L. Beall, and Arthur Anderson, in "A Systems Approach to the Mechanics of English Expression," report that instruction in grammar does help the students to compose better essays, but only if that instruction is systematic.[6] Houston's program is systematic in that students are not graded on points of grammar on which they have not yet received instruction. Second, two other reports, Phyllis Brooks' "Mimesis: Grammar and the Echoing Voice"[7] and Timothy Shopen's "Some Contributions from Grammar to the Theory of Style,"[8] indicate that instruction in grammar enhances rather than stifles the development of individual style. Atkinson adamantly insists that the correlation of grammar and style is true in theory and in practice, and her televised lessons and emphasis on revision concentrate on this. Finally, two reports on grading, John Neel's "Comparing Various Approaches to Theme Grading" and Bob Kline's "I Know You Think You Know What I Said," endorse the benefits of teaching grammar. Neel's research concludes that a higher reliability is associated with themes graded for grammar rather than content.[9]

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[6]Donovan Stoner, Lewis L. Beall, Arthur Anderson, "A Systems Approach to the Mechanics of English Expression," Research in the Teaching of English, 6, no. 2 (1972), pp. 200-211.

[7]Phyllis Brooks, "Mimesis: Grammar and the Echoing Voice," College English, 35 (Nov. 1973), pp. 161-168.

[8]Timothy Shopen, "Some Contributions from Grammar to the Teaching of Style," College English, 35 (April 1974), pp. 775-798.

[9]John Neel, "Comparing Various Approaches to Theme Grading," Education, 95 (Fall 1974), pp. 92-93.

Kline finds that instructors who teach grammar systematically and grade only on what has been taught can easily avoid misleading their students as to exactly what is expected of them, thereby reducing writing anxiety and frustration with the course.[10] Atkinson is making a major effort to standardize grading and to inform students about exactly what is expected of them. So Atkinson's approach stands up quite well to Braddock's criticism, and her emphasis on grammar certainly does not have a harmful effect on the improvement of writing.

A recent study by LaVerne Hanners, who shares Atkinson's assumption that all students need to master the basic rules of Edited American English, perhaps points the way to improved instruction in grammar. Working with a carefully controlled, primarily black population, she reports that instruction in grammar is more effective for black students when the course includes a focus on the nature of dialects. Both her control group and her experimental group used The MacMillan Handbook, by Kiezer and Walker, which is similar to the grammar book Atkinson uses; the experimental group received instruction on the nature of dialects while the control group did not. She reports that the experimental group learned the rules of Edited American English much more readily and concludes that linguistic instruction on dialect differences greatly enhances the ability of black students to shift back and forth between dialects.[11]

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[10]Bob Kline, "I Know You Think You Know What I Said," College English, 37 (March 1976), pp. 661,662.

[11]LaVerne Hanners, "A Study of the Effectiveness of Linguistically Oriented Teaching Methods in Correcting Dialectally Derived Errors in the Writing of Black College Students," 1972, ED 067 701.

Perhaps Atkinson's course would have more success with black students if she applied Hanners' findings to her syllabus.

The major flaw in Atkinson's program is not instructional; it is her accountability device, objective pretesting and posttesting. Braddock points out that research studies clearly indicate that objective testing is an unacceptable accountability device. These tests "do not require the examinee to perform the actual behavior being measured--he does no actual writing."[12] In other words, "they do not require the examinee to select his own words and to compose--to formulate and organize his own ideas into paragraphs and sentences."[13] A better accountability device would be pretests and posttests that are short essays. These short essays can be found in Atkinson's syllabus, but they are not used for accountability purposes. Braddock insists that the rating of essays can be highly reliable and should be used for accountability studies.[14] Houston, unfortunately, has not had time to coordinate an essay rating program on this scale, so they have opted for the less valid measuring device. But according to Braddock's findings, Houston really should not attempt to argue that their accountability system is a valid measurement of student progress.

The major innovation of the Composition I program at Houston, then, is purely administrative; the content is a traditional, back-to-basics

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[12]Braddock, p. 42.

[13]Braddock, p. 40, 41.

[14]Braddock, p. 40.

approach. The course syllabus is included in Appendix A of this thesis in the hope that it will prove a useful guide to a program leader dealing with severe budget limitations or to a beginning teacher designing a fairly traditional Composition I course. The syllabus is thorough and detailed; objectives and assignments are quite clear. Anyone adopting this approach, however, should take Hanners' study into account; the teaching of dialects offers the promise of helping the black students meet the basic grammar objectives, so a unit on dialects should be included. Furthermore, an emphasis on dialects removes the very real criticism from the advocates of the students' rights to their own language, a criticism which states that Composition I too often teaches a false idea of language. The next chapter deals with this criticism in more detail.

## CHAPTER TWO

## FOREST PARK COMMUNITY COLLEGE

Elisabeth McPherson, the Humanities Division Head at Forest Park (one of three community colleges in St. Louis), sees two major problems with the approach to Composition I that heavily emphasizes grammar, an approach such as that of Houston Community College. First, she finds that a heavy emphasis on mechanics produces in the students a lack of confidence in their writing ability. Second, a heavy emphasis on mechanics ignores what McPherson calls "the real qualities of essay writing": direct, vigorous prose; generalizations supported with specific statements or examples; and sound logic.[1] As she sees it, a heavy emphasis on grammar gets in the way of good writing instruction.

But her aversion to teaching grammar lies deeper than that. The primary commitment of McPherson and her colleagues at Forest Park is best summarized by the resolution of the Conference on College Composition and Communication on "The Students' Rights to Their Own Language." Passed in 1972, it reads:

> We affirm the students' right to their own patterns and varieties of language--the dialects of their nurture or whatever dialects in which they find their own identity and style. Language scholars long ago denied that the myth of a standard American dialect has any validity. The claim that any one dialect is

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[1] Interview with Elisabeth McPherson; August, 1976; Forest Park Community College; St. Louis, Mo.

> unacceptable amounts to an attempt of one social group to assert its dominance over another. Such a claim leads to false advice for speakers and writers, and immoral advice for humans. A nation proud of its diverse heritage and its cultural and racial variety will preserve its heritage of dialects. We affirm strongly that teachers must have the experience and training that will enable them to respect diversity and uphold the right of students to their own language.[2]

This resolution is by no means universally accepted by community college English instructors. My purpose here is not to argue for or against the resolution but to explain what it means and show how the faculty at Forest Park apply this resolution to Composition I.

Even though an excellent linguistic rationale was published to explain the statement,[3] teachers continue to entertain many misconceptions about what it actually says. As a result, very few community college instructors adapt their courses to the resolution. For this reason, this thesis needs to explain what the resolution means--and what it does not mean--before showing exactly how the resolution affects Composition I at Forest Park.

## What the Resolution Means

The resolution opens by stating that students should be allowed to express themselves in whatever dialect makes them feel like people worthy of respect. It does not mean that the student should be denied access to the middle class dialect; if a student chooses to shift his

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[2] Melvin A. Butler and others. "The Students' Right to Their Own Language." College English, 36 (Feb. 1975), pp.710-711. Also in a special issue of College Composition and Communication, 25 (Fall, 1974).

[3] Ibid.

dialect, he should be helped to achieve this goal. The supporters of the resolution believe that when students are not given a choice in this matter their rights are violated. The resolution says that students must be given the opportunity to make an informed decision on this matter; their decision must not be forced or denied.

The resolution goes on to say that "language scholars long ago denied that the myth of a standard American dialect has any validity." This is a recognition of the fact that all English-speaking people speak certain dialects of English and that no one dialect is inherently superior to any other. There are several varieties, or dialects, or American English, but none is "standard." There is, however, such a thing as Edited American English, but this is a secondary form of language, as the word "edited" implies, and not a natural dialect. We find Edited American English in newspapers, textbooks, business letters, and speeches, but it seldom appears in the first draft of any writing. Before editing, the writer must find a worthwhile subject, organize his ideas, support the generalizations, and write vigorous and forceful sentences. Only after the writer achieves these aims does editing enter into the process. The resolution assumes that all of the students need the primary skills, but very few need the secondary skills, the skills of the stenographer or copyreader or editor.

The resolution then recognizes that people tend to use language as a way of maintaining an unjust class structure. Language prejudice is very much alive; there is a widespread feeling that the linguistic choices of the higher classes are "right" and the linguistic choices of the lower classes are "wrong." The supporters of the resolution believe that English teachers perpetuate language prejudice when they do not

inform their students about the nature of language and dialect. The supporters contend it is unethical to put a high value on one dialect and to scorn another. The objection to this line of argument usually takes the form of passing off the responsibility; that is, English teachers often agree that there is no such thing as standard English, but contend that if the students do not learn the more prestigious dialect they will do poorly in their other courses and on the job market. Supporters of the resolution counter this objection at several points. First, students should be, and usually are, judged by the teachers of their other courses according to the quality of the students' ideas and their ability to write clearly and vigorously, not by their ability to write in the more prestigious dialect. McPherson contends that dialect differences create problems only in English courses. Second, Affirmative Action programs have drastically altered the nature of the job market, and the supporters argue that the ability to speak and write a prestigious dialect is no longer tremendously important when a black or chicano college graduate looks for a job. Third, and most importantly, the resolution's advocates contend that language and language attitudes are the business of English teachers, and the decision of the majority of English teachers to accept or reject the resolution will, in effect, diminish or perpetuate language prejudice.

Next, the resolution asserts that people are, and should be, proud of America's diverse cultural heritage, so America's diversity of dialects should not be eradicated. McPherson feels that objectors to the resolution worry that it would widen gaps between existing dialects and create new dialects. But the resolution does not advocate widening or creating differences, but merely accepting the existing ones. Furthermore,

a living language always changes--and nobody has ever been able to stop it. McPherson points out that people today who shudder over missing -s's and -ed's would feel the same kind of despair at any point in history, particularly in Shakespeare's time, when the inflections of Chaucer's era were vanishing. Language change cannot be stopped and differences cannot be eliminated. The statement simply says that English teachers should accept change and diversity.[4]

The last sentence of the resolution, calling for more linguistic training for English teachers, is the most self-evident: college English teachers should know enough about the nature of language to understand the resolution and apply it to their Composition I courses. However, very few Composition I courses actually adopt it, so a discussion of the goals and strategies of Composition I at Forest Park should prove helpful for any teacher wishing to teach English and still respect the students' rights to the language of their choice.

## How the Resolution is Applied at Forest Park

At the beginning of the Composition I course at Forest Park, each student receives the following list of the course's ten goals:

> At the end of the course, the student should:
> 1. Be more confident in their ability to communicate in writing.
> 2. Be more fluent writers.
> 3. Have written in a journal about anything at all of their choosing.
> 4. Experience, understand, and internalize the following about the nature of language:

[4]Much of the above discussion is a synopsis of my interview with McPherson and of a mimeographed paper written by her to train part-time faculty at Forest Park.

a. that it is spoken,
b. that is is symbolic,
c. that both the symbols and the systems of symbols are arbitrary,
d. that it is changing.

5. Experience, understand, and internalize that no one dialect is inherently superior to any other.
6. Experience, understand, and internalize some social, political, and economic implications of language, including such issues as sexism and racism.
7. Experience, understand, and internalize the relationship between human beings and their language.
8. Be writing directly and vigorously.
9. Be able to support generalizations with specific statements or examples.
10. Have gained some experience in expository writing.

Notice that the aims of the course do not mention the teaching of Edited American English; they do not prescribe a minimum number of 300-500 word, five-paragraph essays; and they do not include a library research paper. In fact, McPherson sees these more traditional aims as contrary to the intent of the course at Forest Park.

The first three of these aims are more common in developmental writing courses than in Composition I courses; nonetheless, Ken Macrorie's Uptaught and Telling Writing advocate these aims for Composition I, and their popularity appears to be growing among community college instructors. Forest Park has articulated these aims in such a way that the third aim is actually a strategy for achieving the first two. The Forest Park faculty, like most community college instructors, find that the great majority of their entering students are grossly lacking in self-confidence and, consequently, write as little as possible. McPherson believes that when the first two aims are achieved, the students' ability to communicate is greatly enhanced. In order to achieve these aims, instructors can approach the journals in a number of different ways; however, the

approaches at Forest Park have two common denominators. First, the journals are not graded. Rather than using negative reinforcement to force the students to write, the teachers find that positive reinforcement, usually in the form of supportive remarks and questions, more effectively reduces the students' inhibitions. Second, the journal must be more than a diary. Although many students are very guarded and threatened when going beyond the clerical recording of their daily events, the non-punitive nature of the journal encourages most to come out of hiding and to become more fluent writers. It's Mine and I'll Write It That Way (New York: Random House, 1972), by two Forest Park instructors, Dick Friedrich and David Kuester, is specifically designed for this approach. And because it is full of suggestions for journal entries and samples of student journal writing, it is very appropriate for any Composition I course which relies heavily on journal writing.

The next four aims are interrelated and directly connected to the resolution on Students' Rights to Their Own Language. Most students are, at first, very confused by these aims, but the following exercise, and other activities like it, bring students to an understanding of language which very few freshmen ever approach. In a recent article McPherson writes:

> We emphasize the symbolic nature of language, that no word has any "real" meaning, by playing with nonsense words. Students create and "use" words which have meaning only for them, and as they work with these nonsense words they discover several new things about language and especially about English. They notice that the new words they have created are almost always nouns or verbs or adjectives, even though that terminology isn't used. If they attempt to form new prepositions or articles or conjunctions they find themselves in trouble. They notice not only that English has a system,

> but that the system has already been very thoroughly built into them. They can create a word like "vanloop" and use it with any meaning they choose, but if they create "nvloop" nobody in the class will be able to say it. They discover, too, that "The vanloop goffled the triggle" is not the same as "The triggle goffled the vanloop," and that everybody in the class instantly knows it isn't the same. They see that understanding English grammar is not a matter of identifying "goffled" as an active verb in the past tense but rather as a matter of being able to create those two sentences and knowing the difference between them. Obvious as that discovery may seem, it's an enormous comfort to many of our students, and any of them who know a second language go on to discover some of the structural differences between English and Spanish or Korean.[5]

The course goes on to teach that there is no such thing as absolute correctness and that "incorrectness" is usually linked with distinctions of race, sex, or class. An Awareness of Language (Cambridge, Mass.: Winthrop, 1975), by another Forest Park instructor, Joel Margulis, provides some excellent ideas for a Composition I course which focuses heavily on language attitudes; the organization of the book generally follows aims four through seven. Margulis also provides an abundance of exercises and journal topics.

The last three aims are common to most community college Composition I courses, though the attitude behind them at Forest Park is fairly new. "Experience convinces us," says McPherson, "that students who care about what they are writing, and who have stopped worrying about superficialities, will write more directly and vigorously than students who are trying to placate teachers by the avoidance of error."[6] She finds that students

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[5]Richard Friedrich and Elisabeth McPherson. "English at Forest Park Community College." College English, 35 (May 1974), p. 890.

[6]Ibid. p. 891.

encouraged to write frequently and in a non-punitive environment develop direct and vigorous prose. Her book, Plain English Please: A Rhetoric (New York: Random House, 1966), co-authored with Gregory Cowan, focuses on the last three aims, providing students with organizational patterns for different kinds of expository writing. Of the three books published by Forest Park English instructors, this last one is the most acceptable to the majority of community college Composition I courses because its concern is almost exclusively with the last three aims.

Perhaps the most unique feature of Composition I at Forest Park is its advanced placement exam. The department does not use the CLEP exam because it does not measure what Composition I at Forest Park teaches. Instead, they use a writing sample and a 100-question language attitude test which the department writes. Questions on the test include:

> 4. Spelling errors make it impossible to understand this sentence: "Their were fore planes an to hellycoppers in the sky." (Agree of disagree.)
> 5. The sentence, "Drive alert in Illinois" should read "Drive alertly in Illinois" because adverbs must end in -ly.
> 7. Once you know what the history of a word is, you can be sure what its only real meaning is.
> 9. Most people see experience according to the categories their nature language has set up for them.
> 10. An English teacher's main job is to correct students when they make mistakes in speaking or writing.
> 15. It's a mistake to say "That was an awful hamburger" because awful really means full of awe.[7]

[7] Ibid. p. 903.

Unless the student scores at least 90% on this part, the testing committee does not read the writing sample. Each semester two or three people pass the advanced placement exam, but no one receives advanced placement credit who does not meet all ten of the course goals--aims four through seven included.

The English faculty at Forest Park believe strongly in their Composition I program, distinguished by a reluctance to teach mechanics, a focus on language attitudes, and a non-threatening environment (failing grades are never assigned). Nonetheless, few community colleges endorse such an approach. Recent scholarship and research on social dialects and the resolution itself uncover some of the problems--and benefits--of the resolution and the type of approach to Composition I which it suggests.

## The Debate over the Resolution

Largely due to the work of William Labov,[8] more and more Composition I instructors are becoming aware that the non-standard dialects of black people are not inherently inferior to the standard middle-class dialect. The difference is really a matter of prestige. But what are the differences? William Pixton, in "A Contemporary Dilemma: The Question of Standard English," points out differences in both syntax and vocabulary,[9] and Labov has pointed out differences in verb endings, pronouns, and plural

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[8] Labov has published several books and articles on social dialects in the United States. The most relevant to the composition instructor is his The Study of Nonstandard English (Champaign, Ill.: National Council of Teachers of English, 1970).

[9] William Pixton. "A Contemporary Dilemma: The Question of Standard English." College Composition and Communication, 25 (Oct. 1974), pp.247-253.

formations.[10] D.S. Whittaker, in "A Content Analysis of Black English Markers in Compositions of Community College Freshmen," reports that the differences are extremely predictable; composition instructors can expect to find Black English markers in the writing of most inner city black students.[11]

Even though she would agree with Whittaker's findings, Marilyn Sternglass argues that the differences are superficial. In "Dialect Feature of the Compositions of Black and White College Students: The Same or Different," she argues that the dialect differences account for no qualitative difference in the writing of black and white freshmen and that the white freshmen occasionally use almost all of the same nonstandard markers as the blacks, but not as frequently.[12] And she, like Richard Braddock,[13] concludes that correcting these superficial differences does not warrant the expenditure of a great deal of class time. Geneva Smitherman agrees. In "'God Don't Never Change': Black English from a Black Perspective," she argues that the composition instructor should focus on clarity,

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[10]Labov. The Study of Nonstandard English. pp. 1-75.

[11]D.S. Whittaker. "A Content Analysis of Block English Markers in Compositions of Community College Freshmen." Dissertation Abstracts International, 1973, p. 756A.

[12]Marilyn Sternglass. "Dialect Features of the Compositions of Black and White College Students: The Same or Different." College Composition and Communication, 25 (Oct. 1974), pp. 259-263.

[13]Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer. Research in Written Composition (Champaign, Ill.: National Council of Teachers of English, 1963), pp. 37-38.

coherence, organization, and the effective use of evidence--and leave dialect choices to the student.[14]

But the controversy is much larger than this. Two articles by James Sledd and one by Wayne O'Neil argue against teaching standard English at the expense of the non-standard dialects: their arguments are political and moral as well as linguistic.[15] Sledd argues that bidialectalism, or biloquialism, an ideal level of linguistic achievement where the non-standard speaker has learned to switch comfortably between dialects, is nearly impossible to accomplish. Therefore, any effort to force a black freshman away from his own dialect will result only in moving him away from his own culture, an effort Sledd sees as racist. Johnnie M. Sharp expands Sledd's argument. In "The Disadvantaged Student Trapped Behind the Verb 'to Teach,' " she asserts that ethnic speakers of non-standard dialects, when asked by biloquialists to shift dialects, are in effect asked to enter into a new culture (acculturation), whereas most white students are simply asked to acquire the standard forms of their native culture (enculturation). Sharpe points out that acculturation affects the total personality and that these efforts are often clumsily handled and, in the long run, damaging to the ethnic student's personality.[16]

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[14]Geneva Smitherman. " 'God Don't Never Change': Black English from a Black Perspective." College English, 34 (March, 1973), pp. 828-833.

[15]James Sledd. "Bidialectalism: The Linguistics of White Supremacy." English Journal, 58 (December, 1969), pp. 1307-1315. "Doublespeak: Dialectology in the Service of Big Brother." College English, 33 (Jan. 1972), pp. 439-456. Wayne O'Neil. "The Politics of Bidialectalism." College English, 33 (Jan. 1972), pp. 433-439.

[16]Johnnie M. Sharpe. "The Disadvantaged Student Trapped Behind the Verb 'to Teach.' " College Composition and Communication, 23 (Oct. 1972), pp. 271-276.

Clearly, biloquialism has some serious problems, but is the approach recommended by the resolution and practiced at Forest Park the best way to proceed? Some teachers, like Dennis E. Baron, in "Non-Standard English, Composition, and the Academic Establishment," support the resolution and take what Baron calls a non-directive approach to dialects.[17] However, many other teachers disagree. Garland Cannon, in "Multidialects: The Student's Right to his Own Language," finds several problems with the non-directive approach. He points out that non-standard dialects vary considerably from each other and have not been adequately defined; as a result, teaching materials are not available and few teachers are adequately trained to teach writing in a non-directive manner. He concludes that the adoption of an inadequate non-directive approach is more confusing and disorienting to the non-standard speaker than biloquialism.[18]

The major criticism of the non-directive approach is that it focuses entirely on the writer's end of the communication process and neglects the audience. Even the special issue of College Composition and Communication which explains the resolution states, "it is necessary that we inform those students who are preparing themselves for occupations that demand formal writing that they will be expected to write EAE [Edited American English]."[19]

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[17]Dennis E. Baron. "Non-Standard English, Composition, and the Academic Establishment." College English, 37 (Oct. 1975), p. 176.

[18]Garland Cannon. "Multidialects: The Student's Right to his Own Language." College Composition and Communication, 24 (Dec. 1973), pp. 382-385.

[19]College Composition and Communication, 25 (Fall 1974), Special Issue, p. 5.

This seems to question the non-directive approach quite severely since most students do not want to be locked into low-level positions after graduation. John McNamara, in "Teaching the Process of Writing," argues that the question of correctness is a rhetorical issue that depends on the audience; in other words, students should learn to examine their audience and adjust their style and dialect accordingly.[20] Perhaps the strongest criticism is raised by Allen M. Smith in "No One Has a Right to His Own Language." He writes, "Language, by definition, is common to all who use it or attempt to use it, and the use of language is not an individual but a social act, particularly when the individual takes the trouble to set his words down on paper."[21] He goes on to say that writing is usually not done for the purpose of self-expression but is, or should be, determined by considerations for the audience in every way: "mechanically, grammatically, logically, and aesthetically."[22]

So if a teacher decides against the non-directive approach, are all the implications of the resolution lost? Of course not. The resolution has one overriding recommendation, "that teachers must have the experience and training that will enable them to respect diversity. . . ."[23] This seems

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[20]John McNamara. "Teaching the Process of Writing." College English, 34 (Feb. 1973), p. 661.

[21]Allen M. Smith. "No One Has a Right to His Own Language." College Composition and Communication, 27 (May 1976), p. 155.

[22]Ibid., p. 155.

[23]College Composition and Communication, 25 (Fall 1974), Special Issue, p. 5.

to be the major impact of the resolution. Many instructors are like David Eskey, who in "The Case for the Standard Lanugage" argues against the non-directive approach but whose assumptions about teaching English have been radically changed by the resolution; he still teaches standard English but with a new sensitivity to dialect.[24] The sensitivity demanded of the teacher is best described by Johnnie M. Sharpe:

> Finally, we must earn the confidence and respect of the disadvantaged by sharing with them our philosophy, that we teach Standard English not to entrap but to open doors where our students will be able to demonstrate competence and operate effectively within the power structure; where they can find success and earn upward mobility; where they will gain and maintain respect for themselves and their positions; and where they can assert, without apology, a positive identification with their ethnic groups.[25]

So even if the non-directive approach is practiced by McPherson and her colleagues at Forest Park does not strike everyone as the best way to proceed, there is an undeniably increased emphasis on teaching students what dialects are and how they are used socially. Perhaps the best way to proceed is the way of LaVerne Hanners, whose research shows that the teacher who combines instruction on the nature of dialect with instruction in Edited American English will have significant success.[26] In any case, the method which seeks to force unfamiliar dialect rules on a non-standard speaker with no explanation of dialect differences and with no sensitivity or respect for the student's natural dialect is, thanks to the resolution, rapidly disappearing.

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[24]David Eskey. "The Case for the Standard Language." College English, 35 (April 1974), pp. 769-774.

[25]Sharpe. pp. 275-276.

[26]Laverne Hanners, "A Study of the Effectiveness of Linguistically Oriented Teaching Methods in Correcting Dialectally Derived Errors in the Writing of Black College Students." ERIC, 1972. ED 067 701.

## CHAPTER THREE

## AUSTIN COMMUNITY COLLEGE

Like Houston Community College, Austin Community College was established in 1971 by the local school board, which has been unable to provide adequate funding. The predictable result is that most of the Composition I courses are taught by part-time faculty and, consequently, a rigid, standardized syllabus is needed for accountability. But the similarity ends there; the Austin program is not taught over television and it is uniquely innovative in its approach. Rather than emphasizing grammar and organizational patterns, it emphasizes the aims of discourse.

Lennis Polmac, the Communications Program Leader at A.C.C. and the designer of this program and all its modular materials, is attempting to bring a highly theoretical approach to composition into the classroom. The "aims" approach, developed by James L. Kinneavy in A Theory of Discourse (Prentice-Hall, 1971), argues that the most important aspect of writing is what the writer attempts to accomplish. Drawing on communication theory, Kinneavy points out that there are four components to discourse--sender, receiver, reality (or referrent), and signal--the first three of which form a triangle.

[1]James L. Kinneavy, A Theory of Discourse (Englewood Cliffs, N.J.: Prentice-Hall, 1971), p. 19.

The purpose, or aim, of any piece of writing will emphasize one part of the triangle before any other. Hence, discourse focusing on the sender is expressive, as in journals, diaries, declarations, and credos. That discourse focusing on the receiver, and trying to affect his thoughts and actions, is persuasive, as in advertising and election speeches. Discourse which focuses on the signal itself, and whose primary aim is playing with and reshaping the elements of the signal, is literary, and Kinneavy asserts that this interaction with the signal is the primary aim of literature. Three more aims exist, each of them dealing in some way with the referent. Discourse which seeks to discover the relationship between the referent and the receiver is exploratory, as in interior monologue and note-taking. Interpretative, or scientific, discourse focuses on the referent itself as objectively as possible and attempts to make objective inferences about the referent; examples include scientific and scholarly articles and essays. Finally, that discourse which attempts to explain certain elements of the referent to the receiver is informative, as in news articles, reports, and textbooks. The theory holds that there are but six fundamental aims of discourse; combinations are possible, of course, but discourse can always be defined in terms of the six aims.

The reason for building a composition course out of Kinneavy's model can best be understood in terms of the course objectives. Reprinted here from a departmental handout, they read:

> Composition I will:
> 1. Give the students an appreciation for the varied uses of language.
> 2. Enable them to communicate effectively with other people.

3. Enable them to evaluate the statements and arguments made to citizens in a self-governing society.
4. Give them enjoyment and confidence in expressing their feelings and opinions.
5. Make them intellectually curious.
6. Give them a critical and questioning attitude.
7. Give them independence in thinking through issues.
8. Enable them to participate in free and open discussions of any issue in a democratic manner.
9. Show them the value of proofreading and revising their written work.

Polmac feels that a traditional approach, like Houston's, which emphasizes grammar and patterns of organization becomes too bogged down in matters of convention to give students an intelligent overview of communication and that a free-writing approach, like Forest Park's, is overly concerned with self-expression and mistaken in its attitude toward dialect differences. A person's choice of dialect, he argues, is subordinate to the aim of his writing, so a student must be able to command Edited American English to some degree, particularly when writing persuasively and informatively.

The syllabus for the course has four basic parts, focusing on the aims of discourse but also addressing the modes of discourse (organizational patterns) and conventions of Edited American English. Three of the four parts are units which the students must complete; the fourth, dealing with grammar, is prescribed in pieces according to individualized needs. Unit I presents the aims in six modules; Unit II presents the modes in six modules (classification, comparison and contrast, description, narration, process analysis, and evaluation); Unit III presents the aims again, this time requiring extended essays with expressive, persuasive, literary, and referential aims.

The course claims to be self-paced, but Polmac admits that nearly all of the students who finish adhere to the guidelines as if they

were deadlines. However, instructors cannot give a grade of D or F (only A,B,C,I, or W), and a few students do complete the course the following semester. The completion rate is only about 50%, but Polmac is not upset about that because he feels he is running a very rigorous course under very poor conditions. He speculates that if the college were less chaotic and the counseling and financial aid less restricted, more students, perhaps another 25-30%, would complete the course the following semester.

## Research in the Aims of Discourse

Although little has yet been published in direct response to Kinneavy's book,[2] one implication for the teaching of composition is clear: instruction in aims and modes should precede instruction in grammar and sentence structure. Edward M. White, in "Writing for Nobody," points out the same thing. He contends it is mistaken to attempt to edit the grammar, structure, or diction of a sentence unless the rhetorical purpose of the entire discourse is clear. Rhetorical purpose and consideration for the audience control decisions of grammar and sentence structure. Unless there is a clear purpose for writing, the effort is in a vacuum; in White's words, "Writing for nobody is not writing at all."[3]

Kinneavy's book argues White's thesis from a theoretical perspective. Kinneavy divides language into two parts: linguistics (grammar, syntax, semantics) and discourse (actual verbal communication). He continues:

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[2]For a lengthy summary and review of Kinneavy's book see Ronald E. Freeman, "Review of James L. Kinneavy's A Theory of Discourse," College Composition and Communication, 24 (May, 1973), pp. 228-232.

[3]Edward M. White, "Writing for Nobody," College English, 31 (Nov., 1969), p. 166.

> Taken together, the syntactics and the semantics of the language constitute the language as potential tool. The sounds, morphological units, rules of syntax, the referential qualities of words or other units of language (meanings)--all of those are the potentials which I may marshall into a given speaking or writing situation to serve an ulterior purpose. The study of these potentials is called linguistics. Linguistics is sharply differentiated from the language as put into actual use in real discourse. Discourse study then is the study of the situational uses of the potentials of language.[4]

In any given discourse the linguistic elements are determined by purpose and situation. Thus, as White contends, these linguistic elements can be edited and corrected only according to the purpose of the discourse.

This view of grammar implies that the approaches at Houston and Forest Park are based on seriously erroneous assumptions. Houston, emphasizing back-to-basics materials, is an atomistic, or molecular, approach in that it emphasizes the parts before the whole. In doing so it teaches that the rules of grammar, syntax, and diction operate in the same way in all situations. According to Kinneavy and White, this is a false notion. The holistic approach, which Kinneavy and White advocate, treats the linguistic concerns as subordinate to aim or purpose. Neither of the men suggests that the teaching of grammar should be abandoned; they just argue that examples and assignments deal with grammar in a more realistic way.

The Forest Park approach, allowing students to remain within "the dialects of their nurture"[5] in all writing situations, is also mistaken.

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[4] Kinneavy, p. 22.

[5] "The Students' Rights to Their Own Language," College Composition and Communication, 25 (Special Issue, Fall, 1974), p. 4.

By not enabling students to use linguistic rules outside of their own dialect, this approach limits the students in their linguistic potential and does not prepare them for situations which require Edited American English. Like John McNamara, who writes, "I ask students to consider syntax and punctuation only in terms of the style with which they are trying to treat a particular subject for a particular audience,"[6] Kinneavy shows that the rules of Edited American English need to be taught; otherwise, the course does not help students expand their linguistic potential.

The course Polmac has designed is a good attempt to apply Kinneavy's theory to a Composition I class, and it deserves to be tested in a large-scale experiment. Polmac feels that the students who finish the course meet its stated objectives to a satisfactory degree, but as yet the program has not been objectively studied. The first six modules are reprinted in Appendix B because they should be valuable to any instructor who wishes to give his composition class a theoretical overview of communication. Taken together, they could make a two-week unit at the beginning, middle, or end of the course, or they could spread over the entire length of the course to allow for greater depth of coverage. The modules are very short and easy to duplicate; they should make a valuable addition to nearly any approach to composition.

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[6]John McNamara, "Teaching the Process of Writing," College English, 34 (February, 1973), p. 662.

## CHAPTER FOUR

## LONG BEACH CITY COLLEGE

Like Austin Community College's Lennis Polmac, Kevin Burne, the English Department Chairman at Long Beach City College, is dissatisfied with traditional composition instruction because it rarely treats the aims of writing with any sense of reality. That is, the receiver is merely the instructor and each assignment too often becomes an exercise in second-guessing the professor. In such a context, communication loses its sense of urgency: the written work becomes as artificial as the situation. But unlike Polmac, Burne is not concerned with teaching a theoretical overview of discourse. His solution is to make assignments more realistic; that is, he attempts to place the student in a less artificial communication system, one where the receiver is not merely the instructor waiting with his red pen.

### The Simulations Approach

Burne, along with Pete Laverty, also of Long Beach, has developed what he calls a "simulations approach" to Composition I. Experimental and unconventional in nature, this approach consists of the use of complex communication situations within which the process and pitfalls of communication, both oral and written, may be experienced and understood. The simulations themselves deal with large-scale contemporary problems such as those which plague cities, nations, and the world. A simulation is a game-like classroom exercise focused on some aspect of human affairs,

such as politics, international relations, or business. It is like a game in that there are rules governing the procedures of the exercise, such as time limitations; individuals and teams may represent certain real-life groups, such as the Pentagon or the League of Women Voters; and there is competition and cooperation at various times between individual participants and teams. The main activities in which the students take part concern decision-making, allocation of individual and team resources, planning, and negotiation. They carry out these activities by holding conferences, reading (often conducting a good deal of library research in order to participate), debating, and writing. Because the simulations provide an audience and a response to each piece of student writing, the students can see the consequences of their decisions, the effectiveness of their writing, and the mistakes in their work. When a student's work is misinterpreted or his persuasive efforts backfire, he can see his mistakes and learn from them.

The benefits of this approach are many. Aside from the various benefits students receive from the library research, the simulations provide practical methods for generating a great deal of student writing during the class periods. The on-going activities of the simulations, such as the meetings and conferences, contain built-in requirements for writing, including organizing reports, compiling minutes, and designing press releases. Thus the simulations increase the amount of practical writing experience far beyond the standard six to ten traditional theme papers composed outside of class. In addition, the students have something at stake in communicating well during the exercises. And nothing is lost; traditional information on essay form and mechanics is obtainable by the student in a standard composition text assigned to all the students

in the course. The students are required to learn the basic rules, but little class time is spent on grammar and essay form. Rather, the instructors attempt to individualize these assignments.

Burne and Laverty have observed skills developing in the students which a traditional composition course would not bring out. Besides improvement in writing, students who complete this course demonstrate better short-term memory performance, increased skill in strategic thinking, more power over nonverbal messages, and improved reading and comprehension skills. Also, the students demonstrate an attitude toward writing that is hard to observe among students in a traditional course. Burne and Laverty claim that students learn

> ...that human communication (whether oral, nonverbal, or written) is 'serious business' which covers a broad spectrum of human behavior and is a subject not only worthy of study in itself as an interesting, even exciting phenomenon, but also crucially essential in a world characterized by war, competing ideologies, monumental problems in human survival, and the insanity of man's inhumanity to man. And furthermore, they learn that one is not powerless, helpless in a Sargasso Sea of Troubles, and can affect changes in this world by developing and polishing his information processing, strategic thinking, and communication skills."[1]

Overstated or not, the simulations approach appears to be working well for these teachers.

Let us look more closely at three of the simulations Burne and Laverty outline:

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[1]Pete Laverty, "Curriculum Development Project Report," Unpublished report the Long Beach City College English Department (Summer, 1974), p. 7.

Metropolitics--A simulated referendum of metropolitan government. The purpose of this simulation is to expose the participants in a valid and interesting manner to the problems of the city and some of the political solutions that have been proposed. The proposed solutions are presented in a proposition form to be voted on in a referendum. Participants weigh the strengths and weaknesses of all the proposals and form groups to push for the passage or defeat of any plan. Students write, talk, and meet in groups during the stages of the simulation.
Learning Objective: An increased knowledge of the problems of metropolitan government and the political solutions proposed for those problems.

Tracts--A group simulation illustrating the role of planning and land use in a community.
As the simulation begins, four community groups are independently involved in the planning and eventual use of several city blocks. Certain groups are more concerned with the economics of land, while other groups seek to have their land policies followed for social, cultural, or aesthetic reasons. The simulation exposes the arguments for actions regarding land use, where the land in question cannot equally serve the interests of all parties without compromise and negotiation.
Learning Objective: An increased knowledge of the role of planning and land use policies in metropolitan areas.

Impact--A simulation of an imaginary community.
Each of the participants inhabiting the community has a specific identity, a life history, and occupation, memberships in various organizations and associations, and something at stake in the community. Several groups are created, each with its own purpose and history, and each student is free to interpret his role in the community and its organizations. This simulation explores the community through its problems and demonstrates the effect of action or lack of action on community problems.
Learning Objective--An increased knowledge of community problem-solving activities and their effect upon community life.[2]

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[2] Laverty, pp. 4-6.

Burne and Laverty repeatedly insist that nothing is lost through this approach. Reading materials and lectures inform the students of the elementary composition skills; and the simulations, if handled well by the instructor, give this new knowledge greater urgency and importance. They contend this is proven by comparing the scores of these students on a departmental final exam with the scores of students in more traditional classes. The exam, designed to measure the student's cognitive understanding of composition rules, shows no real difference between the two groups, even though the traditional approach allows this material more class time. This is possible, they insist, only because instructors of the simulations approach share the same goals with the other classes. If the teachers of the experimental sections did not give high priority to the goals in the writing skills group (reprinted in Appendix C), the simulations approach would not achieve these results.

## Research in Group Writing Activities

Recent research shows several advantages to the type of group writing activities which Burne and Laverty endorse. Thom Hawkins, in Group Inquiry Techniques for Teaching Writing, argues that group activities show the students how to assume more responsibility for their own learning because they are forced to be more active participants in the learning process. This encourages fuller participation by all the students. The teacher's role is greatly altered because he must become a facilitator of group interactions, listening and questioning rather than explaining.[3]

[3] Thom Hawkins, Group Inquiry Techniques for Teaching Writing (Champaign, Ill: National Council of Teachers of English, 1976), pp. 1-40.

Joan M. Putz, in "When the Teacher Stops Teaching," advocates this type of approach. Like Hawkins, she sees the potential for maximizing student involvement and the potential for minimizing the judgmental role of the instructor. In an experimental situation, she found that students talk nearly four times as much in a non-directive, or group, situation as in a traditional lecture and discussion class and that instructors talk less than half as much.[4] She concludes that this is a positive difference because the students in the non-directive group were taking a more active role in their learning.

Perhaps the greatest strength of this approach is that it allows students to write for and be judged by an audience of their peers. As H.R. Woolf writes in "The Classroom as Microcosm," "We take the group itself as our subject."[5] In other words, the students are studying the principles of good writing by studying the improvement in each other's writing. Michael Platt, in "Correcting Papers in Public and in Private," argues that peer grading leads to better writing. Like Burne and Laverty, he divides students into small groups, and they, with the instructor, evaluate their own essays. He contends that this method helps the students see more clearly the principles of good writing because the students are no longer passive elements in the evaluation process. Furthermore, he feels that the peer pressure often makes the students

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[4]Joan M. Putz, "When the Teacher Stops Teaching," College English, 32 (Oct., 1970), pp. 50-57.

[5]H.R. Woolf, "The Classroom as Microcosm," College English, 33 (Dec., 1971), p. 261.

want to write better.[6] This approach allows students to consider the audience for whom they are writing and adjust their style accordingly. According to John McNamara in "Teaching the Process of Writing," this well-defined audience is essential to a writing course which attempts to teach style and grammar in a realistic context.[7]

The group activities and the well-defined audience also make research methods seem more meaningful to the student. As a member of a group, the student is not left to struggle with research as an isolated novice, and as a writer with a well-defined audience, he is able to write with an anticipation of affecting the world around him. Burne and Laverty emphasize community-oriented research projects because community college students are usually well-informed on their own communities, and the students confront tangible, meaningful problems. Donald Wilford Larmouth, in "The Life Around Us: Design for a Community Research Component in English Composition Courses," argues for activities similar to those endorsed by Burne and Laverty, not only because these activities improve student writing, but also because they help the student acquire "a sense of what real research is about."[8]

Certainly, several clear advantages emerge from the simulations approach. The emphasis on discussion helps make the students more active participants in their education. The well-defined audience helps students

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[6]Michael Platt, "Correcting Papers in Public and in Private," College English, 37 (Sept., 1975), pp. 22-27.

[7]John McNamara, "Teaching the Process of Writing," College English, 34 (Feb., 1973), p. 662.

[8]Donald Wilford Larmouth, "The Life Around Us: Design for a Community Research Component in English Composition Courses," College Composition and Communication, 23 (Dec., 1972), p. 389.

see how to design their work for maximum effectiveness and how to look for mistakes when the intended effect is not realized; this audience makes writing seem more real to the students. Finally, the realistic nature and the immediacy of the simulations can show students the need for and value of thorough research. However, a student can miss all of these benefits if either of two things are allowed to happen. First, if the student does not attend almost perfectly, he will miss crucial stages in the development of the simulation and his intellectual involvement will be minimal. Likewise, students who attend class but refuse to take an active part in the groups will be passed over. The instructor must make every effort to identify these students early and encourage them to participate or give them alternate assignments.

## CHAPTER FIVE

## TARRANT COUNTY JUNIOR COLLEGE

Until recently at Tarrant County Junior College, Northeast Campus, each instructor had the responsibility of formulating his own goals and objectives and designing his own syllabus. The result was a department teaching so many approaches to Composition I that the program appeared to consist of a dozen or more different approaches which, in some cases, had no more in common that the course title. Students were unsure what they were enrolling for; Composition II instructors were unsure what each student had studied the previous quarter. According to Betty Swyers, English Department Chairperson, the Composition I program cried out for standardization.

Rather than adopt a common textbook, course calendar, and syllabus, the faculty adopted common goals, reprinted in Appendix D. Swyers maintains that the adoption of common goals vastly improved the Composition I program, not only because they eliminated most of the previous chaos, but also because the debates leading to their adoption clarified and unified the thinking of the faculty. The six goals address two areas of concern: skills and attitudes. The goals in the skills group focus on style and organizational structure, leaving the decisions about Standard English to the individual instructor. The goals which concern attitudes focus on the development of self-confidence and independent learning.

At present, two instructional approaches are being used effectively in Composition I. One approach is a response to the work of James L. Kinneavy, whose theory of the aims of discourse (A Theory of Discourse, 1972) provides a basic structure for a course in composition. In practice, this is very similar to the approach at Austin Community College, described in detail in Chapter Three and Appendix B of this thesis. The students write their assignments according to the purpose of the discourse rather than according to an expository technique. In teaching the aims of discourse, the instructor directs each student to identify his central aim in writing and then elect the form appropriate to the aim. He learns expository techniques, but he is aware that the choice of expository techniques is subordinate to the main purpose of the writing. Likewise, the student learns that choices of style and dialect are subordinate to the aim of each discourse.

The Classroom-Tutorial Approach

The other approach is just as innovative, non-traditional, and experimental. It is based on the theory of teaching writing developed by Roger Garrison in "Teaching Writing: An Approach to Tutorial Instruction in Freshman Composition."[1] Garrison rejects several assumptions traditionally made by composition instructors. First, he rejects the concept of a class. Teaching writing, he maintains, can be effective only on a one-to-one basis because there are no classes with writing problems, only individuals with writing problems. Second, he

[1]Roger Garrison, "Teaching Writing: An Approach to Tutorial Instruction in Freshman Composition." This is an unpublished manuscript which should be available from Sywers' office.

rejects essay anthologies. Students learn only pretension by studying how master essayists write; they do not learn how to express themselves and convey information simply and directly. Third, he rejects standardized assignments. Though students cannot, at first, be expected to design their own writing projects, assignments must be tailored to fit each student's abilities, interests, and needs. Finally, he believes that students do not learn how to write through lectures and textbooks; they learn by writing--and rewriting--as much as possible.

In practice, a writing class resembles a journalism lab, emphasizing the editor-writer relationship, and instructors who are comfortable with this technique are often those who, like Garrison himself, have had experience in journalism. The students are expected to write ten papers during the term; the assignments are defined in an assignment book, prepared by the instructor, which is available to the class. Each student writes the assignment he is moved to write, so each is able to pursue his own interests. After conferring with the teacher, he begins his work; if he needs help, he confers again; if he needs to rewrite, he does so; if he does not have enough data to be specific, he conducts research. When his paper is completed to the satisfaction of the instructor and himself, he moves on to another assignment. Although the teacher does not grade each assignment, he reads everything. He learns to read efficiently and to make concise, useful, and encouraging appraisals. Since the course is self-paced, students feel pressure to finish one assignment and begin another. Some teachers who are using this method have inserted a lecture period or discussion period once a week or so to give the students a sense of group progress.

Since converting the classroom into a writing lab, many of the teachers have tried to evaluate the program. Although most students, when asked to comment, responded favorably, not all felt that self-pacing was an exciting freedom. These students wished to have deadlines established and to have fewer assignments, more graded work, and more lectures. In Swyers' words, they asked for less individual accountability. Swyers is making an effort to direct those students who want a more highly-structured course to the aims of discourse sections. On the other hand, the positive responses of the majority of the students point out that the personal association between the teacher and the student is particularly valuable to the novice writer. In fact, most students praised the very aspects of the class which had annoyed their dissatisfied classmates. They liked having the freedom to select their own topics, to work at their own speed, and to be graded on their own progress--not judged in comparison to the rest of the class. They claimed that the time passed swiftly when they were writing and that they were not spending time on material they already understood.

Teachers wanting to experiment with this method should be alert to the following potential problems. First, since the course is self-paced, student work can easily be confused and misplaced. The instructor needs to maintain an elaborate file on each student, noting assignments completed, all work taken out of class, all successes and failures, and a clear record of the student's goals and interests. Second, class time cannot be wasted. When one conference lasts ten minutes or more, one student benefits while several others wait, wasting time, growing frustrated, producing nothing. The instructor should limit each conference to five minutes or less, allowing for at least a dozen each hour. To accomplish

this, he needs to read fast and offer advice that is both clear and encouraging. Third, a weak assignment file results in weak essays. Since most assignments come from the file instead of from the student, it must cover a wide range of interests and situations. The instructors find that career-oriented assignments often lead to the best writing and that each assignment must clearly identify the audience. Fourth, in a self-paced course students who are unused to freedom from deadlines often become invisible and fall behind. Conferences and progress checks need to be held often, and instructors need constantly to try to help lost students. Finally, since most work is done in class, attendance is mandatory. The instructors find that the best way to enforce this is not to allow students with recent cuts to take work home.

In addition to classroom writing, students work on individualized teaching modules in the Maximized Individualized Learning Laboratory (The MILL). The department assigns up to thirty modules to the student on the basis of a diagnostic pretest. In some cases this extra load leads a student to see the need for a developmental course before attempting Composition I; in other cases, students readily accept it as their homework since the course itself has no textbook and little out-of-class writing. Instructors experimenting with the tutorial approach agree that without the MILL their students would not emerge nearly as capable as they should. The MILL, in effect, frees the instructor from lecturing about the superficial points of writing and allows him to concentrate on the deeper, more individual problems.

## Research in Tutorial Approaches to Composition

Like Garrison, many composition instructors have decided that the traditional process of grading student essays (collecting "finished"

essays at a predetermined, inflexible deadline, evaluating them in private with both positive and negative written comments, and returning the graded essays so that the students must decipher the instructor's handwriting and attempt to make corrections) is not the best way to proceed. Charles R. Kline, Jr., in "I Know You Think You Know What I Said," studied the graded essays of several Composition I classes, and he concludes that teachers often make contradictory statements to the students. That is, comments on the essays often do not correspond with what has been stressed in class.[2] John V. Knapp, who shares Kline's conclusions, suggests a solution which is similar to that endorsed by Garrison and Swyers. In "Contract/Conference Evaluations of Freshman Compositions," he describes a system of meeting with students, discussing each essay, and suggesting ways in which the paper can be improved.[3] A large-scale test of a similar method concluded that students who are criticized and encouraged as they write their essays develop a more positive attitude toward writing and rewriting than those who receive only written comments on work they had submitted to meet a dealine. Thomas C. Gee, reporting these findings in "Students' Responses to Teachers' Comments," claims that this new self-confidence translates into better writing and the experimental group develops into better writers.[4]

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[2]Charles R. Kline, Jr., "I Know You Think You Know What I Said," College English, 37 (March, 1976), pp. 661-662.

[3]John V. Knapp, "Contract/Conference Evaluations of Freshman Compositions," College English, 37 (March, 1976), pp. 647-653.

[4]Thomas C. Gee, "Students' Responses to Teachers' Comments," Research in the Teaching of English, 6 (Fall, 1972), pp. 212-221.

According to Nancy Dworsky in "The Disaster Workshop," teachers should deal with student work as it is being written, not after it is submitted in its final form. She says this is the only way out of the dilemma "between Ken Macrorie's Uptaught realization that negative feedback from a teacher makes students write worse, and [the] knowledge that there are, after all, certain standards that one wants desparately and yearningly to convey."[5]

Obviously, this approach to composition demands much more conference time than a traditional classroom lecture approach; however, the proponents of the tutorial approach see the shifting of instructional time from the classroom to conferences as a benefit rather than a drawback. George Stade, in "Hydrants into Elephants: The Theory and Practice of College Composition," complains that the traditional lecture approaches to composition do not have proper subject matter. Instead of taking grammar, rhetoric, linguistics, or literature as a subject, the composition instructor should realize that "the subject of the course is the students' writing."[6] Like Garrison, Stade argues that essay anthologies provide little or no help to student writers because the students study advanced, professional techniques rather than their own writing and how it can be improved.[7] William E. Coles, Jr., agrees. In "Freshman Composition: The Circle of Unbelief," he argues that composition texts are usually a

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[5]Nancy Dworsky, "The Disaster Workshop," College English, 35 (Nov. , 1973), pp. 194-195.

[6]George Stade, "Hydrants into Elephants: The Theory and Practice of College Composition," College English, 31 (Nov., 1969), p. 149.

[7]Stade, p. 144.

barrier to improved student writing because they impose rules which seem artificial and do not "create a conception of writing as writing."[8]

A large-scale research project supports the contentions of the advocates of the tutorial approach. Ronald Dow established a control group of conventional composition classes structured around reading assignments and writing deadlines and an experimental group of self-paced classes where the students studied only their own writing and met frequently with the instructor. The final writing sample showed that the experimental group had improved twice as much as the control group. Dow concludes that forcing the students to read textbooks of composition rules and anthologies of professional essays hinders the improvement of writing.[9]

Three other major studies, however, do not support Dow's conclusions. Michael Murdock, in an experiment similar to Dow's, found that the experimental and control groups progressed equally well.[10] Likewise, Perry R. Childers found that detailed guidance had no discernable effect on freshman writing research papers.[11] Finally, Myrna J. Smith and Barbara A. Bretcko found that the number of conferences held during a

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[8]William E. Coles, Jr., "Freshman Composition: The Circle of Unbelief," College English, 31 (Nov., 1969), p. 142.

[9]Ronald Dow, "The Student-Writer's Laboratory: An Approach to Composition," Dissertation Abstracts International, 34 (1973), #2435A.

[10]Michael Murdock, "Independent Study Versus Lecture-Discussion in Teaching Freshman Composition," Dissertation Abstracts International, 34 (1974), #6951A.

[11]Perry R. Childers, Effect of Detailed Guidance on the Writing Efficiency of College Freshmen," Journal of Experimental Education, 39 (Fall, 1970), pp. 20-23.

semester has a point of diminishing returns. Beyond the first two conferences, student writing shows no discernable response to further conferences. Smith and Bretcko conclude that additional conference time is better spent in class.[12]

Why the difference in findings? Perhaps this can be explained by what Swyers' own experience has told her. Some students and some teachers are best suited to traditional classroom structures, so the students should be guided into the section of their choice by counseling. The tutorial approach certainly promises to improve freshman writing, but only if the students and instructors are suited to it.

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[12] Myrna J. Smith and Barbara A. Bretcko, "Research on Individual Composition Conferences," paper presented at the annual meeting of the Conference on College Composition and Communication, 1974. ERIC, ED 091-709.

## CHAPTER SIX

## MERAMEC COMMUNITY COLLEGE

The philosophy of Meramec Community College, like that of many other community colleges, holds that the general education courses required of a career student must be structured so that they provide him a strong base for the demands of his profession. More simply, the college does not want students in two-year vocational programs to deal with rigorous, academic courses unless the students elect to. Communications I, an alternative to Composition I, has resulted from this need, and over 20% of the students elect to take it.

Meramec is not the only college to offer this type of alternative, but it is much more popular and successful here than in many other colleges. Phoenix Community College, for example, offers a similar course, but fewer than 5% of the students elect to take it. At Miami-Dade Junior College, South Campus, the course has been dropped altogether because it would not transfer to four-year schools. Peter Lindblom, the English Department Chairman there, explains that the college received bitter complaints from students who changed their minds about their career programs and felt penalized when trying to transfer to four-year colleges. Yet Clyde Tracy, the English Department Chairman at Meramec, says their Communications I course transfers as well as Composition I. He feel the reason for this success lies in the twenty-page course description which enumerates in detail the course goals. When this

description accompanies a petition for credit, the admissions officers almost always comply with the request.

## The Communications I Course

The Meramec Community College Catelog, 1975-1976 describes Communications I as . . .

> An investigation of the various aspects of personal and group communication, both verbal and nonverbal. The course is designed to sensitize the student to methods of nonverbal communication, to problems which language causes in verbal communication, and to the causes of ineffective communication and their possible solutions. Communications I is a very practical course in that it involves what we say, see, and hear in our daily communicative activities.

Tracy goes on to describe it as "a broad-based survey into that behavior through which human beings hope to gain the understanding and commitment of their neighbors."[1] The course includes writing and speaking skills necessary to getting a job and functioning well in it, and it also pursues the theory of communication on a personal and group level. The student studies basic communication and language theory, nonverbal and verbal forms, and listening skills--with the goal of improving communication habits in each area. The instructor's role in the course is to introduce his students to the subject matter, involve them in investigations of human communication, and offer them opportunities to develop and sharpen their skills of basic technical and personal communication. The course is non-traditional and, therefore, offers the teacher wide latitude in his methods.

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[1]Clyde Tracy, "Communications I Course Description and Guide," unpublished manuscript available from Department of English, Meramec Community College, 1975.

Even though some of the career students will eventually enroll in four-year schools, students are placed in Communication I on the basis of their stated goals. In addition, some of the students have vague goals and may take the course simply for elective credit. The course assumes that the students are practically oriented; that is, that they need to see some direct connection between classwork and vocational concerns. The twenty different career programs in which they are enrolled vary widely--from Accounting to Air Traffic Control to Nursing to Technical Illustration to Law Enforcement. Nonetheless, the instructor must seek to individualize assignments and lectures to insure a direct connection for each student.

A look at the schedule and goals of the course shows why it is successful in meeting the communication needs of such a diverse group. The course is divided into five units, the complete schedule and goals of which are reprinted in Appendix E.

The first unit, "Human Communication Theory and Practice," runs two-and-one-half weeks. Here, through lecture and discussion, the students come to understand the communication process (encoding, transmitting, medium, receiving, and decoding) and the concept of noise in communication. Tracey believes this awareness gives them an enhanced respect of the mechanics of writing.

The next one-and-one-half weeks are "Listening as Communication." Here the students learn the role of listening in the communication process and discuss basic bad listening habits. Tracy assumes that the students' listening habits improve because of this instruction, and one study supports his assumption. Perry R. Childers, in "Listening Ability as a Modifiable Skill," shows that listening becomes less a function of

intelligence (I.Q.) as a student progresses through school, and he finds that listening skills can be taught to students in higher grade levels and their listening habits will improve as a consequence.[2]

The third unit, "Nonverbal Communication," lasts two weeks. Here the student comes to understand the importance of nonverbal communication in the communication process and to see its importance in his own career. Carles R. Duke, in "Nonverbal Behavior and the Communication Process," points out that instruction in nonverbal communication is important because 65% of social communication is nonverbal.[3] Therefore, since nonverbal signals are likely to interfere with students' written signals once they begin their careers, this unit is appropriate to the Communications I course.

The fourth unit, "Verbal Communication and Its Problems," runs three weeks. Here the student is introduced to language theory, dialect differences, and reasoning patterns. Also, Tracy emphasizes that instructors address denotation, connotation, and the moral problems inherent in euphemism and stereotyping.

The final unit, "Technical Writing and Speaking," is the longest, lasting four weeks. Here the student comes to understand basic principles of organization and the importance of audience analysis in job-related writing. The student practices the basic forms of writing common to employment situations, including letters of application, application forms, resumes, vitas, and simple technical reports. At

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[2]Perry R. Childers, "Listening Ability as a Modifiable Skill," Journal of Experimental Education, 38 (Summer, 1970), pp. 1-3.

[3]Charles R. Duke, "Nonverbal Behavior and the Communication Process," College Composition and Communication, 25 (dec., 1974), pp. 397-404.

the same time, students learn about basic speaking situations, such as job interviews and simple instructional speeches.

Teachers also direct students to one or more of three individualized learning labs. The Library Self-Instruction Center has a cassette-tape/programmed-booklet series which teaches study skills. The English Department Learning Lab has a similar program for students who need help in subject-verb agreement, punctuation, and sentence structure. It also has career-oriented spelling and vocabulary programs. The Reading and College Study Skills Center also is used frequently by Communication I students; those with severe reading problems may even earn additional elective credit there. Most of the Communications I students are assigned a substantial amount of work in one or more of the labs, so the individualized instruction is an integral part of the course.

Also, the department has made another major effort to individualize the course. Since enrollment is now very high in Communications I, it is now possible to organize many of the sections around certain career programs, especially large programs like Management and Supervisory Development, Sales, Law Enforcement, and Nursing and Dental Assisting. Because students in the business-oriented programs usually take Oral Communication in addition to Communications I during their first semester, instruction here in job interviews and oral presentations can be diminished in favor of increased instruction in business correspondence. The same is true of Law Enforcement students who almost always have jobs (Meramec is not a police academy) and want to improve their report writing ability above all else. The Nursing and Dental Assistant program has rigorous admission requirements, so the students here are generally better prepared for college work and the course can operate on a less

developmental level. Of course, not all sections can be individualized in this manner, but the instructors feel the course is much more valuable when it can be.

## Research in Applied Communication

In recent years, technical writing instructors have been increasingly critical of composition programs. Thomas M. Sawyer, in "Rhetoric in an Age of Science and Technology," points out that a large number of college students become engineers and technicians and that the rhetoric they need to employ in their professions is very different from what was taught to them in freshman composition. He feels the needs of these students have been neglected by composition instructors and declares, "For them the freshman composition course has only marginal utility."[4] J.C. Mathes and Dwight Stevenson agree with Sawyer. In Designing Technical Reports, they point out that composition is usually taught in a vacuum; that is, the writer sees no clear purpose in, or need for, his discourse, and he is not taught to analyze his audience and adjust his style accordingly.[5]

The Meramec Communications I course was conceived to correct this neglect on the part of Composition I, but how well does it succeed? It seems that so much instructional time is spent on communication theory, listening skills, nonverbal communication, oral presentations, and language problems, that very little time actually is devoted to writing and rewriting.

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[4]Thomas M. Sawyer, "Rhetoric in an Age of Technology," College Composition and Communication, 23 (Dec., 1972), p. 390.

[5]J.C. Mathes and Dwight Stevenson, Designing Technical Reports (Indianapolis: Bobbs-Merril, 1976), p. xv.

Though no statistics can back his claim, Tracy argues that the students learn to write better because the course improves their total communication ability. In fact, writing is the last topic introduced because the students need to see it as a component of the total system of human communication.

One school of thought in composition research supports this notion. Robert Zoellner, in "Talk-Write: A Behavioral Pedagogy for Composition," argues that instruction in writing can best proceed if the student has a firm foundation in oral composition. Instruction in oral composition, he claims, helps a student see problems more clearly, develop greater problem-solving accuracy, produce clearer ideas, and utilize rhetorical patterns.[6] Terry Radcliff expands Zoellner's idea. In "Talk-Write Composition: A Theoretical Model Proposing the Use of Speech to Improve Writing," he argues that this method is more tangible, concrete, and immediate than the think-write or read-write approach.[7] Wilson Snipes, in "Oral Composing as an Approach to Writing," sees talking as the best form of prewriting, not only for the reasons mentioned by Zoellner and Radcliff, but also because a student talking into a tape recorder learns to improve oral composition by retalking just as he, as a writer, will improve his written discourse by rewriting. Also, he points out that his method builds self-confidence in communication ability.[8]

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[6]Robert Zoellner, "Talk-Write: A Behavioral Pedagogy for Composition," College English, 30 (Jan., 1969), pp. 267-320.

[7]Terry Radcliff, "Talk-Write Composition: A Theoretical Model Proposing the Use of Speech to Improve Writing," Research in the Teaching of English, 6 (Fall, 1972), pp. 187-199.

[8]Wilson Snipes, "Oral Composing as an Approach to Writing," College Composition and Communication, 24 (Dec., 1973), pp. 200-205.

The Meramec approach, however, does not follow through on this. The students receive too little practice in writing to be able to draw the connection between speaking and writing that Zoellner, Radcliff, and Snipes discuss. The employment application, the resume, vita, and covering letter, and the two or three simple reports required of them are simply not enough to produce better writing. Career-oriented alternatives to Composition I at other community colleges requires a great deal more writing than this. At Hinds Junior College (Raymond, Mississippi), Business Writing I requires more than a dozen letters to be written and Technical Writing I requires much practice in expository techniques and technical reports. Yet both of these are options to Composition I; they are not sophomore-level courses as in many community colleges.[9] Likewise, in "A Writing Program for Paraprofessionals," Mary P. Hiatt describes a career-oriented writing program for educational paraprofessionals in elementary and secondary schools which requires an essay each week, a great deal more than Communications I at Meramec.

Meramec is correct to attempt to meet the needs of career-oriented students directly, but wrong to demand so little writing from them. The communication theory and skills in the course are valuable but cannot, in themselves, produce better writing--only a reasonable amount of practice can do that.

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[9]George Abraham and others, "English at Hinds Junior College," College English, 35 (May, 1974), pp. 927-930.

[10]Mary P. Hiatt, "A Writing Program for Paraprofessionals," College Composition and Communication, 24 (Dec., 1973), pp. 405-407.

## CONCLUSION

The problems stated by James Kinneavy and William Coles, Jr., at the beginning of this thesis are real but, in light of the previous six discussions, capable of being solved. The arguments of these two men are perhaps best stated by Glen Matott. In "Speculations on Sources of Confusion in Teaching Composition," he writes, "We try to teach writing in a conceptual vacuum--or perhaps more accurately, and worse, in an atmosphere of ill-defined and possibly inappropriate assumptions about human experiences and human personality."[1] The solution, then, lies in redefining these assumptions so as to remove the teaching of writing from the conceptual vacuum and give it a foundation in the real needs of the students. This thesis uncovers three components of writing instruction which promise to do that.

First, the traditional method of teaching grammar seems inappropriate in the light of Kinneavy's A Theory of Discourse[2] and John McNamara's "Teaching the Process of Writing."[3] Both arguments show considerations for grammar to be subordinate to the purpose of the discourse and to the audience. Furthermore, the debate over interference with dialects

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[1]Glen Matott, "Speculations on Sources of Confusion in Teaching Composition," College Composition and Communication, 26 (May, 1975), pp.168-172.

[2]James L. Kinneavy, A Theory of Discourse (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1971), p. 22.

[3]John McNamara, "Teaching the Process of Writing," College English, 34 (Feb., 1973), p. 662.

criticizes the teaching of Standard English because, some say, it violates the rights of nonstandard speakers. Certainly it is true that nonstandard speakers are often penalized because of their dialect, but they must learn how to use Standard English when they need to because, as Allen M. Smith points out in "No One Has a Right to His Own Language," "the use of language is not an individual but a social act."[4] The best way to teach Standard English is the method proposed by Johnnie Sharp, who writes:

> We must earn the confidence and respect of the disadvantaged by sharing with them our philosophy, that we teach Standard English not to entrap but to open doors where our students will be able to demonstrate competence and operate effectively within the power structure; where they can find success and earn upward mobility; where they will gain and maintain respect for themselves and their positions; and where they can assert, without apology, a positive identication with their ethnic group. [5]

A similar method, where students were taught Standard English but at the same time learned about the nature of dialects and language prejudice, was tested by LaVerne Hanners and found to be much more effective than the traditional approach, which teaches grammar in a vacuum, without instruction in dialect.[6] Only by learning dialect differences and consideration for audiences can grammar be given a foundation in the students' real needs.

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[4]Allen M. Smith, "No One Has a Right to His Own Language," College Composition and Communication, 27 (May, 1976), p. 155.

[5]Johnnie Sharpe, "The Disadvantaged Student Trapped Behind the Verb 'to Teach,' " College Composition and Communication, 23 (Oct., 1972), p. 275.

[6]LaVerne Hanners, "A Study of the Effectiveness of Linguistically Oriented Teaching Methods in Correcting Dialectally Derived Errors in the Writing of Black College Students," ERIC, ED 067 701.

Second, many, if not most, students need individualized attention, usually in the form of frequent conferences with the instructor. The conferences need to examine work in progress so the student can see how the purpose of the discourse and considerations for the audience should control his organization and style. In conferences the student receives the encouragement he needs and learns to see writing in a proper perspective, as social communication. Such a method is, as Nacy Dworsky points out, the only way out of the dilemma "Between Ken Macrorie's Uptaught realization that negative feedback from a teacher makes students write worse, and [the] knowledge that there are, after all, certain standards that one wants desperately and yearningly to convey."[7] Also, conferences shift the focus of the course to the proper place, making certain that "the subject of the course is the students' writing."[8]

Finally, writing assignments need to be individualized and designed so that students do not feel they are writing in a vacuum. The simulations approach at Long Beach, which allows student writers to see actual responses to their own writing, provides several ideas about how to do this. Likewise, Roger Garrison's suggestion that writing assignments be designed with clearly delineated problems and audiences and placed in a file open for student inspection, so each student can choose to write whichever is the most real to him, provides a firm foundation to the experience of writing. Furthermore, technically-oriented students, whose writing needs are not well-served

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[7]Nancy Dworsky, "The Disaster Workshop," College English, 35 (Nov., 1973), pp. 194-195.

[8]George Stade, "Hydrants into Elephants: The Theory and Practice of College Composition," College English, 31 (Nov., 1969), p. 149.

by most composition courses, want and need career-oriented assignments. These assignments can be designed as group simulations or placed in an assignment file for student selection.

Perhaps the best way for an English department to proceed is the way of the one at Tarrant County Junior College--offering more than one approach. Hinds Junior College (Raymond, Mississippi) offers eight approaches to Composition I: Basic Independent Study, Self-Discovery Through Writing, Thematic Writing, Writing About Science Fiction and the Occult, Contemporary Composition, Business Writing, Technical Writing, Writing About Current Issues, and Honors Composition. The content of each course is well-publicized so each student can approach composition in whatever way best appeals to him. But whatever course he chooses, he will study the same principles of writing. To insure that student writing will improve in predictable ways, each course must cover, in any sequence, the following seven units: planning the composition, patterns of organization, the formal outline, the paragraph, the sentence, the word, and documentation.[9]

The trend in community colleges to deal with dialect differences realistically, to rely on frequent conferences to make the students' writing the subject of the course, and to individualize assignments to meet the interests and career needs of all students seem to point the way out of the vacuum wherein the teaching of composition lies. Certainly, not all community colleges have good, innovative composition programs; perhaps most do not. The trends this thesis has noted, however, seem encouraging.

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[9]George Abraham and others, "English at Hinds Junior College," College English, 35 (May, 1974), pp. 927-930.

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APPENDIX A

COMPOSITION I COURSE SCHEDULE
AND CALENDAR AT HOUSTON COMMUNITY COLLEGE

**Appendix A has been deleted due to poor reproducibility**

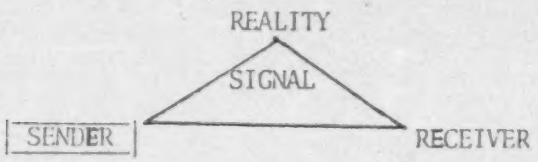
APPENDIX B

AIMS OF DISCOURSE INSTRUCTIONAL MODULES

APPLYING YOUR LANGUAGE
UNIT I: THE AIMS
Module 1: Expressive Writing

OBJECTIVE: Given a list of topics, you will be able to write a short paper (100-200 words) that has an expressive aim and an expressive style.

INTRODUCTION: All messages have a purpose for being sent. It is this purpose or aim that determines what the message will be like--what is said and how it is said. There are four aims of discourse (any written or oral communication) that we usually concern ourselves with in writing: expressive, persuasive, reference and literary. To understand what they are, we must look at the nature of communication. Any message that we send to others must have four things present or we can have no communication. It must have 1) a sender of the message, 2) a receiver of the message, 3) a reality to which the message refers, and 4) a signal or code (usually words) used to send the message.




Although all communication must have these four components, one of them will usually be emphasized more than the others, depending on the purpose of the message sent. If the sender of the message is emphasized more than the others, the writing will be expressive (e.g. journals and diaries). If the receiver of the message is emphasized more than the others, the writing will be persuasive (e.g. propaganda and advertising). If the reality to which the message refers is emphasized more than the others, the writing will be referential (e.g. technical reports and news stories). If the signal used to send the message is emphasized more than the others, the writing will be literary (e.g. novels and poems). In this unit we will be exploring the characteristics and the style of each of these four aims.

1. Since the purpose of expressive writing is to express the self, the emphasis of the writing will be on

the writer _____ Check one:
the reader _____
the subject matter _____ Look below for the
the language _____ correct answer

---

If you said the writer, you are right. The writer is the same as the sender of the message in the diagram in the introduction.

---

2. In expressive writing the author would write

   an objective report of an event or object _____
   his feelings about an event or object _____

---

If you said his feelings about an event or object, you are right. Total objectivity is not a characteristic of expressive writing.

---

3. Read the following short excerpts and check the one you think is expressive.

___a. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Although it is often kept to rid a house of mice, it will kill birds, snakes, and lizards as well.

___b. The cat moved stealthily through the shadows, making no sound. It crouched, entirely immobile, its tail twitching rhythmically, watching a bird that cavorted in the grass, oblivious to the impending danger.

___c. Cats are adorable fluffy animals that make wonderful pets. They love to be rubbed and petted, and when you pet them, they make a purring sound to show their affection. You really should have a cat.

___d. I hate cats. They're always in the way. Jeez, sometimes I want to kill every cat in the world. They're such slobs, always lying around--good for nothing. Cats, you can have 'em!

___e. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Because of this independence, the cat is difficult to train. Although it is often kept to rid a house of mice, it will kill birds, snakes, and lizards as well. The cat can survive on his own much better than other domesticated animals. It seems that the cat, even though it is domesticated, is much closer to its wild origins than other pets.

___f. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Given this independence, it is odd that the cat should be such a popular pet. What could account for it? One possibility is that the characteristic of independence itself is attractive to many people. In addition, the enigmatic nature of the cat, being both affectionate and independent, may make the cat intriguing to many

---

If you said d, you are right.

---

4. The following is a list of the characteristics of expressive writing:

1.0 Nature of Expressive Writing

1.1 The emphasis is on the writer--his thoughts, his reactions, his perceptions about the world.
1.2 Opinions are given.
1.3 Goals for the future are expressed.

2.0 Style of Expressive Writing (necessary components)

2.1 Presentation is mainly subjective--the first person is used ("I," "me," "we," etc.).
2.2 Feelings are evident.
2.3 Language is appropriate to the writer--it is natural.
2.4 Emotional, suggestive words are used.

3.0 Style of Expressive Writing

3.1 Colloquial, regional, and slang expressions may be used.
3.2 Nonliteral terms may be used.
3.3 Humor may appear.
3.4 Exclamatory and imperative sentences may be used.
3.5 Nontraditional sentence patterns may be used.
3.6 Superlatives may be used.
3.7 Statements of "allness" may appear.
3.8 Writing may resemble conversation.

4.0 Organization of Expressive Writing

4.1 Associative structures are used.
4.2 The paper may be episodic. (Not a necessary component.)
4.3 Statements may be repetitious. (Not a necessary component.)

5. Now you are ready to take the post-test for this module. Write one short paper (100-200 words) that has an expressive aim and an expressive style. Use the outline in frame 4 above to check to make sure your paper has all the components of expressive writing. Your instructor may provide you with a list of topics. If he/she does not, you may select your own. If you have any questions on the material in this module, be sure to talk with your instructor before you write.

APPLYING YOUR LANGUAGE
UNIT I: THE AIMS
Module 2: Literary Writing

OBJECTIVE: Given a list of topics, you will be able to write a short paper (100-200 words) that has a literary aim and a literary style.

INTRODUCTION: All messages have a purpose for being sent. It is this purpose or aim that determines what the message will be like--what is said and how it is said. There are four aims of discourse (any written or oral communication) that we usually concern ourselves with in writing: expressive, persuasive, reference and literary. To understand what they are, we must look at the nature of communication. Any message that we send to others must have four things present or we can have no communication. It must have 1) a sender of the message, 2) a receiver of the message, 3) a reality to which the message refers, and 4) a signal or code (usually words) used to send the message.

Although all communication must have these four components, one of them will usually be emphasized more than the others, depending on the purpose of the message sent. If the sender of the message is emphasized more than the others, the writing will be expressive (e.g. journals and diaries). If the receiver of the message is emphasized more than the others, the writing will be persuasive (e.g. propaganda and advertising). If the reality to which the message refers is emphasized more than the others, the writing will be referential (e.g. technical reports and news stories). If the signal used to send the message is emphasized more than the others, the writing will be literary (e.g. novels and poems). In this unit we will be exploring the characteristics and the style of each of these four aims.

1. Since the purpose of literary writing is to entertain, the emphasis of the writing will be on

   the writer _____
   the reader _____
   the subject matter _____
   the language _____

   Check one:

   Look below for the correct answer

---

If you said the language, you are right. The language is the same as the signal in the diagram in the introduction.

---

2. In literary writing the author would be interested in

an aesthetically pleasing style _____
an objective report of an event or object _____

---

If you said an aesthetically pleasing style, you are right. Total objectivity is not a characteristic of literary writing.

---

3. Read the following short excerpts and check the one you think is literary.

___a. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Although it is often kept to rid a house of mice, it will kill birds, snakes, and lizards as well.

___b. The cat moved stealthily through the shadows, making no sound. It crouched, entirely immobile, its tail twitching rhythmically, watching a bird that cavorted in the grass, oblivious to the impending danger.

___c. Cats are adorable fluffy animals that make wonderful pets. They love to be rubbed and petted, and when you pet them, they make a purring sound to show their affection. You really should have a cat.

___d. I hate cats. They're always in the way. Jeez, sometimes I want to kill every cat in the world. They're such slobs, always lying around--good for nothing. Cats, you can have 'em!

___e. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Because of this independence, the cat is difficult to train. Although it is often kept to rid a house of mice, it will kill birds, snakes, and lizards as well. The cat can survive on his own much better than other domesticated animals. It seems that the cat, even though it is domesticated, is much closer to its wild origins than other pets.

___f. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Given this independence, it is odd that the cat should be such a popular pet. What could account for it? One possibility is that the characteristic of independence itself if attractive to many people. In addition, the enigmatic nature of the cat, being both affectionate and independent, may make the cat intriguing to many.

---

If you said b, you are right.

---

4. The following is a list of the characteristics of literary writing.

1.0 Nature of Literary Writing

1.1 The emphasis is on language.
1.2 The subject has the appearance of reality.
1.3 The writer attempts to entertain--appeal to aesthetic sensibilities.
1.4 One of the following four theories of art may be emphasized.
1.4.1 It may be expressive.
1.4.2 It may teach a lesson.
1.4.3 It may mirror reality.
1.4.4 It may emphasize forms, structures, and technical accomplishments.

2.0 Style of Literary Writing

2.1 Style of Lyric Poetry
2.1.1 Usually has rhythm.
2.1.2 May rhyme.
2.1.3 Uses figurative language.
2.1.4 Communicates through images.
2.2 Style of Narrative Poetry
2.2.1 Usually has rhythm.
2.2.2 May rhyme.
2.2.3 May use figurative language.
2.2.4 Communicates through images.
2.2.5 Tells a story.
2.3 Style of the Prose Narrative (necessary components)
2.3.1 Tells a story.
2.3.2 May use figurative language.
2.3.3 Setting is given.
2.3.4 Point of view is consistent.

3.0 Style of Literary Writing (optional components)

3.1 Colloquial and regional expressions may be used.
3.2 Emotional, suggestive words may be used.

4.0 Organization of Literary Writing
(One or both of these organizational patterns must appear.)

4.1 Time order is used.
4.2 Space order is used.

5. Now you are ready to take the post-test for this module. Write one short paper (100-200 words) that has a literary aim and a literary style. Use the outline in frame 4 above to check to make sure your paper has all the components of literary writing. If you have any questions on the material in this module, be sure to talk with your instructor before you write.

## SUGGESTED TOPICS

There are a number of possibilities for literary writing:

1. A story--a short, short story.
2. A joke.
3. An anecdote.
4. A poem of any kind.
5. A haiku--described below. (Write five)
6. Five cinquains--described below.

## HAIKU

Haiku is a classical Japanese verse form that has a simple beauty and is based on a unified feeling. The poet writing haiku expects the reader to feel the scene himself. Haiku has three lines with a 5-7-5 syllable structure. Often a word referring to a season of the year is included. However, neither syllable structure nor seasonal reference is imperative. What is imperative is that the writing be pleasurable and that images be created, for haiku is all about imagery. Here are some examples:

Sparrow in the wind
You fly with soaring beauty
Your message is spring.

Waves on blue water
Always lapping on the shore
Always returning.

Empty, rusty cans
Along the sidewalks growing
The ghetto flowers.

## CINQUAINS

Cinquains have five-line verses and take their name from the French word cinq, meaning "five." On line one, write the name of a person, place or thing. On line two, write two words which describe the word on line one. On line three, write three words, each one telling what the word on line one does. On the fourth line, write a short phrase or though about the word on line one. Finally, on the fifth line, use a word either synonoymous with or closely realted to the word in line one. Before you begin, note these examples:

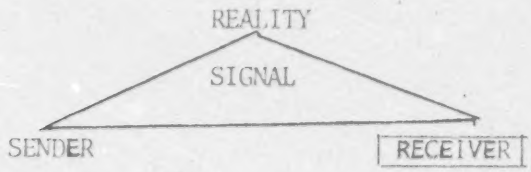
Work
Satisfying, taxing
Think, labor, improve
One of life's pleasures
Teach.

Dust
Musty, fuzzy
Floating, choking, collecting
Dirt sliced thin
Dry.

APPLYING YOUR LANGUAGE
UNIT I: THE AIMS
Module 3: Persuasive Writing

OBJECTIVE: Given a list of topics, you will be able to write a short paper (100-200 words) that has a persuasive aim and a persuasive style.

INTRODUCTION: All messages have a purpose for being sent. It is this purpose or aim that determines what the message will be like--what is said and how it is said. There are four aims of discourse (any written or oral communication) that we usually concern ourselves with in writing: expressive, persuasive, reference and literary. To understand what they are, we must look at the nature of communication. Any message that we send to others must have four things present or we have no communication. It must have 1) a sender of the message, 2) a receiver of the message, 3) a reality to which the message refers, and 4) a signal or code (usually words) used to send the message.




Although all communication must have these four components, one of them will usually be emphasized more than the others, depending on the purpose of the message sent. If the sender of the message is emphasized more than the others, the writing will be expressive (e.g. journals and diaries). If the receiver of the message is emphasized more than the others, the writing will be persuasive (e.g. propaganda and advertising). If the reality to which the message refers is emphasized more than the others, the writing will be referential (e.g. technical reports and news stories). If the signal used to send the message is emphasized more than the others, the writing will be literary (e.g. novels and poems). In this unit we will be exploring the characteristics and the style of each of these four aims.

1. Since the purpose of persuasive writing is to convince others to accept a certain idea, the emphasis of the writing will be on

   the writer _____
   the reader _____
   the subject matter _____
   the language _____

   Check one:

   Look below for the correct answer

---

If you said the reader, you are right. The reader is the same as the receiver of the message in the diagram in the introduction.

---

2. In persuasive writing the author would write

   an objective report of an event or object _____
   only what would reflect favorably on his opinion _____

---

If you said only what would reflect favorably on his opinion, you are right. Total objectivity is not a characteristic of persuasive writing.

---

3. Read the following short excerpts and check the one you think is persuasive.

___a. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Although it is often kept to rid a house of mice, it will kill birds, snakes, and lizards as well.

___b. The cat moved stealthily through the shadows, making no sound. It crouched, entirely immobile, its tail twitching rhythmically, watching a bird that cavorted in the grass, oblivious to the impending danger.

___c. Cats are adorable fluffy animals that make wonderful pets. They love to be rubbed and petted, and when you pet them, they make a purring sound to show their affection. You really should have a cat.

___d. I hate cats. They're always in the way. Jeez, sometimes I want to kill every cat in the world. They're such slobs, always lying around--good for nothing. Cats, you can have 'em!

___e. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Because of this independence, the cat is difficult to train. Although it is often kept to rid a house of mice, it will kill birds, snakes, and lizards as well. The cat can survive on his own much better than other domesticated animals. It seems that the cat, even though it is domesticated, is much closer to its wild origins than other pets.

___f. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Given this independence, it is odd that the cat should be such a popular pet. What could account for it? One possibility is that the characteristic of independence itself is attractive to many people. In addition, the enigmatic nature of the cat, being both affectionate and independent, may make the cat intriguing to many.

---

If you said c, you are right.

---

4. The following is a list of the characteristics of persuasive writing.

1.0 Nature of Persuasive Writing

1.1 Personal Appeal
- 1.1.1 Positive image of the writer is presented.
- 1.1.2 Writer appears to know the issue (good sense, expertness).
- 1.1.3 Writer is not condescending.
- 1.1.4 Writer shows good intentions toward the reader (good will).
- 1.1.5 Writer identifies with the readers (shares their aspirations, and even their biases and prejudices--speaks their language).
- 1.1.6 Writer gives evidence that he is being sincere and trustworthy in his statements (good moral character).
- 1.1.7 Convinces readers that the writer would not deceive them.
- 1.1.8 May assume frankness and candor.

1.2 Logical Appeal
- 1.2.1 Examples may be used.
- 1.2.2 Slogans, proverbs, and maxims may be used.
- 1.2.3 Supports the expertness (good sense) of the writer.

1.3 Emotional Appeal
- 1.3.1 Arouses emotions in the reader.
- 1.3.2 Supports the good intentions (good will of the writer.

2.0 Style of Persuasive Writing (necessary components)

- 2.1 Language is appropriate to the reader.
- 2.2 Emotional, suggestive words are used.
- 2.3 The current social, political, or religious myth is used.

3.0 Style of Persuasive Writing (optional components)
(These characteristics do not have to appear in your papers, but if they do, they are acceptable.)

- 3.1 The writer may intrude ("I," "me," "we," etc. may be used).
- 3.2 The reader may intrude ("you," "your," etc. may be used.)
- 3.3 Imperative and exclamatory sentences may be used.
- 3.4 Colloquial, regional, and slang expressions may be used.
- 3.5 Non-literal terms may appear.
- 3.6 Humor may appear.
- 3.7 Superlatives may be used.

4.0 Organization of Persuasive Writing (for writing that is more than one paragraph)

- 4.1 Title arouses interest.
- 4.2 Introduction
  - 4.2.1 Introduces the subject.
  - 4.2.2 Makes clear the object of the message.

4.2.3 Arouses attention to the specific issue at hand.
4.2.4 Arouses attention to the writer as a man of credibility in this issue.
4.2.5 Arouses attention to the interest which the reader has at stake in the matter in question.

4.3 Body
4.3.1 Presents evidence that supports the contention.
4.3.2 May refute the opponent's argument. (This is not always used--may be omitted.)

4.4 Conclusion
4.4.1 Reasserts the credibility of the writer.
4.4.2 Emphasized the importance of the logical proofs (examples).
4.4.3 Appeals to the emotions of the reader.
4.4.4 Reviews the main issues.

5. Now you are ready to take the post-test for this module. Write one short paper (100-200 words) that has a persuasive aim and a persuasive style. Use the outline in frame 4 above to check to make sure your paper has all the components of persuasive writing. Your instructor may provide you with a list of topics. If he/she does not, you may select your own. If you have any questions on the material in this module, be sure to talk with your instructor before you write.

SUGGESTED TOPICS

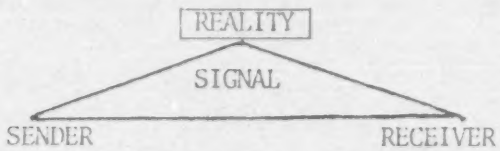
There are a number of possibilities for persuasive writing:

1. Write an ad for a product (fake or real).
2. Write a political speech.
3. Write a letter to the editor about an issue you feel strongly about.
4. Write a letter to a friend trying to convince him/her to do something.

APPLYING YOUR LANGUAGE
UNIT I: THE AIMS
Module 4: Informative Writing

OBJECTIVE: Given a list of topics, you will be able to write a short paper (100-200 words) that has an informative aim and an informative style.

INTRODUCTION: All messages have a purpose for being sent. It is this purpose or aim that determines what the message will be like--what is said and how it is said. There are four aims of discourse (any written or oral communication) that we usually concern ourselves with in writing: expressive, persuasive, reference and literary. To understand what they are, we must look at the nature of communication. Any message that we send to others must have four things present or we can have no communication. It must have 1) a sender of the message, 2) a receiver of the message, 3) a reality to which the message refers, and 4) a signal or code (usually words) used to send the message.




Although all communication must have these four components, one of them will usually be emphasized more than the others, depending on the purpose of the message sent. If the sender of the message is emphasized more than the others, the writing will be expressive (e.g. journals and diaries). If the receiver of the message is emphasized more than the others, the writing will be persuasive (e.g. propaganda and advertising). If the reality to which the message refers is emphasized more than the others, the writing will be referential (e.g. technical reports and news stories). If the signal used to send the message is emphasized more than the others, the writing will be literary (e.g. novels and poems). In this unit we will be exploring the characteristics and the style of each of these four aims.

1. Since the purpose of referential writing is to explain reality, the emphasis of the writing will be on

the writer _____
the reader _____
the subject matter _____
the language _____

Check one:

Look below for the correct answer

---

If you said the subject matter, you are right. The subject matter is the same as the reality of the message in the diagram in the introduction.

---

2. Informative writing (one of the three types of referential writing) would

offer opinions _____ Check one:
present facts _____
make inferences _____ Look below for the
ask questions _____ correct answer

---

If you said present facts, you are right. Presenting facts is giving information about a topic. The writer does not wish to prove anything or to explore possibilities; he is simply communicating information about a topic.

---

3. You would expect the style of informative writing to be

objective _____
subjective _____

---

If you said objective, you are right.

---

4. Read the following short excerpts and check the one you think is informative.

___a. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Although it is often kept to rid a house of mice, it will kill birds, snakes, and lizards as well.

___b. The cat moved stealthily through the shadows, making no sound. It crouched, entirely immobile, its tail twitching rhythmically, watching a bird that cavorted in the grass, oblivious to the impending danger.

___c. Cats are adorable fluffy animals that make wonderful pets. They love to be rubbed and petted, and when you pet them, they make a purring sound to show their affection. You really should have a cat.

___d. I hate cats. They're always in the way. Jeez, sometimes I want to kill every cat in the world. They're such slobs, always lying around--good for nothing. Cats, you can have 'em!

___e. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Because of this independence, the cat is difficult to train. Although it is often kept to rid a house of mice, it will kill birds, snakes, and lizards as well. The cat can suvivie on his own much better than other domesticated animals. It seems that the cat, even though it is domesticated, is much closer to its wild origins than other pets.

___f. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Given this independence, it is odd that the cat should be such a popular pet. What could account for it? One possibility is that the characteristic of independence itself is attractive to many people. In addition, the enigmatic nature of the cat, being both affectionate and independent, may make the cat intriguing to many.

---

If you said a, you are right. Informative writing presents the facts to the reader, nothing else.

---

5. Informative writing is one of the three kinds of referential writing (interpretive, informative, and exploratory).
The following is a list of the characteristics of informative writing.

1.0 Nature of Informative Writing

- 1.1 The emphasis is on factuality.
- 1.2 The paper is comprehensive in its treatment of the topic.
- 1.3 The paper has surprise value.

2.0 Style of Informative Writing (necessary components)

- 2.1 The presentation is objective ("I," "me," "we," "you," "your," etc. are avoided.
- 2.2 A concern for reader identification is evident.
- 2.3 Exact rather than emotional or suggestive terms are used.
- 2.4 Jargon is avoided.
- 2.5 Terms are unambiguous--clear, not confusing.
- 2.6 Sentences are unambiguous--clear, not confusing.
- 2.7 Contractions are avoided.
- 2.8 Exclamatory and imperative sentences are avoided.
- 2.9 All sentences are complete (fragments, comma splices, and fused sentences are avoided).
- 2.10 Subjects and verbs agree.
- 2.11 Verb tense is consistent throughout the paper.
- 2.12 Pronouns agree with their antecedents.
- 2.13 The person of pronouns is consistent throughout the paper.
- 2.14 All words are spelled correctly.
- 2.15 Punctuation is used appropriately.

3.0 Style of Informative Writing (optional components)
(These characteristics do not have to appear in your paper, but if they do, they are acceptable.)

- 3.1 Non-literal terms (e.g. figures of speech) may be used when appropriate.
- 3.2 Passive constructions may appear (not as much as in scientific writing).
- 3.3 Tone may be humorous.

4.0 Organization of Informative Writing (for writing that is more than one paragraph).

- 4.1 Title
  - 4.1.1 It arouses interest.
  - 4.1.2 It covers the content of the paper.
- 4.2 Introduction--establishes the expectations of the audience.
- 4.3 Body--presents facts.
- 4.4 Conclusion--sums up.
- 4.5 Optional organizational pattern may be used instead of 4.2, 4.3, and 4.4. Most important facts come first and less important facts follow.

6. Now you are ready to take the post-test for this module. Write one short paper (100-200 words) that has an informative aim and an informative style. Use the outline in frame 5 above to check to make sure your paper has all the components of informative writing. Your instructor may provide you with a list of topics. If he/she does not, you may select your own. If you have any questions on the material in this module, be sure to talk with your instructor before you write.

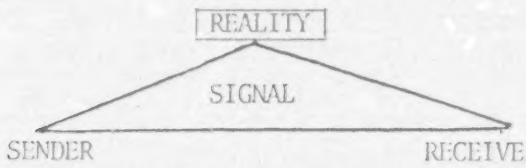
SUGGESTED TOPIC

Pick something you know about and present the information.

APPLYING YOUR LANGUAGE
UNIT I: THE AIMS
Module 5: Interpretive Writing

OBJECTIVE: Given a list of topics, you will be able to write a short paper (100-200 words) that has an interpretive aim and an interpretive style.

INTRODUCTION: All messages have a purpose for being sent. It is this purpose or aim that determines what the message will be like--what is said and how it is said. There are four aims of discourse (any written or oral communication) that we usually concern ourselves with in writing: expressive, persuasive, reference and literary. To understand what they are, we must look at the nature of communication. Any message that we send to others must have four things present or we can have no communication. It must have 1) a sender of the message, 2) a receiver of the message, 3) a reality to which the message refers, and 4) a signal or code (usually words) used to send the message.




Although all communication must have these four components, one of them will usually be emphasized more than the others, depending on the purpose of the message sent. If the sender of the message is emphasized more than the others, the writing will be expressive (e.g. journals and diaries). If the receiver of the message is emphasized more than the others, the writing will be persuasive (e.g. propaganda and advertising). If the reality to which the message refers is emphasized more than the others, the writing will be referential (e.g. technical reports and news stories). If the signal used to send the message is emphasized more than the others, the writing will be literary (e.g. novels and poems). In this unit we will be exploring the characteristics and the style of each of these four aims.

1. The purpose of referential writing is to explain reality. Informative writing (one of the three types of referential writing) presents the facts about the reality. Interpretive writing would

offer opinions _____
present facts _____
make inferences _____
ask questions _____

Check one:

Look below for the correct answer

---

If you said make inferences, you are right. Interpretive writing interprets reality. It seeks to offer proof, or evidence, that supports conclusions (inferences or interpretations) about reality.

---

2. You would expect the style of interpretive writing to be

objective _____
subjective _____

---

If you said objective, you are right. Interpretive writing, like informative, tends to be objective because it seeks to give an accurate representation of reality.

---

3. Read the following short excerpts and check the one you think is interpretive.

___a. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Although it is often kept to rid a house of mice, it will kill birds, snakes, and lizards as well.

___b. The cat moved stealthily through the shadows, making no sound. It crouched, entirely immobile, its tail twitching rhythmically, watching a bird that cavorted in the grass, oblivious to the impending danger.

___c. Cats are adorable fluffy animals that make wonderful pets. They love to be rubbed and petted, and when you pet them, they make a purring sound to show their affection. You really should have a cat.

___d. I hate cats. They're always in the way. Jeez, sometimes I want to kill every cat in the world. They're such slobs, always lying around--good for nothing. Cats, you can have 'em!

___e. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Because of this independence, the cat is difficult to train. Although it is often kept to rid a house of mice, it will kill birds, snakes, and lizards as well. The cat can survive on his own much better than other domesticated animals. It seems that the cat, even though it is domesticated, is much closer to its wild origins than other pets.

___f. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious affectionate animal, but somewhat independent. Given this independence, it is odd that the cat should be such a popular pet. What could account for it? One possibility is that the characteristic of independence itself is attractive to many people. In addition, the enigmatic nature of the cat, being both affectionate and independent, may make the cat intriguing to many.

---

If you said e, you are right. The statements, "Because of this independence, the cat is difficult to train,' and, "It seems that the cat, even though it is domesticated, is much closer to its wild origins..." are interpretations (inferences or conclusions) about the information presented.

---

4. Interpretive writing is one of the three kinds of referential writing (interpretive, informative and exploratory). The following is a list of the characteristics of interpretive writing.

1.0 Nature of Interpretive Writing

- 1.1 The emphasis is on the subject matter.
- 1.2 Evidence is offered.
- 1.3 Conclusions follow from the evidence.
- 1.4 The meaning of important words is clear.
- 1.5 Generalizations are consistent with evidence.

2.0 Style of Interpretive Writing (necessary components)

- 2.1 The presentation is objective. ("I," "me," "you," "your," etc. are avoided.)
- 2.2 A concern for logic is evident.
- 2.3 Exact rather than emotional or suggestive terms are used.
- 2.4 Literal terms are used; nonliteral terms (e.g. figures of speech) are avoided.
- 2.5 Terms are unambiguous--clear, not confusing.
- 2.6 Sentences are unambiguous--clear, not confusing.
- 2.7 The tone is serious; humor is excluded.
- 2.8 Exclamatory and imperative sentences are avoided.
- 2.9 All sentences are complete (fragments, comma splices, and fused sentences are avoided.)
- 2.10 Subjects and verbs agree.
- 2.11 Verb tense is consistent throughout the paper.
- 2.12 Pronouns agree with their antecedents.
- 2.13 The person of pronouns is consistent throughout the paper.
- 2.14 All words are spelled correctly.
- 2.15 Punctuation is used appropriately and conventionally.

3.0 Style of Interpretive Writing (optional components) (These characteristics do not have to appear in your paper, but if they do, they are acceptable.

- 3.1 Jargon appropriate to the topic may be used.
- 3.2 Passive constructions may appear.
- 3.3 Multiple modifiers occasionally appear.
- 3.4 Symbols and abbreviations of technical terms may be employed.
- 3.5 Charts and graphs may be used.

4.0 Organization of Interpretive Writing (for writing that is more than one paragraph.)

- 4.1 Title
  - 4.1.1 The emphasis is on facts, e.g. it is not clever or fanciful.
  - 4.1.2 It covers the content of the paper.

4.2 Introduction
- 4.2.1 The purpose and procedures are presented concisely.
- 4.2.2 The scope of the paper is presented concisely.
- 4.2.3 The subject of the study is described (may also appear in the body).

4.3 Body
- 4.3.1 The procedure is described in detail.
- 4.3.2 The evidence is given.

4.4 Conclusion
- 4.4.1 Conclusions and generalizations do not go beyond the evidence offered in the body.
- 4.4.2 Recommendations or proposals are made.

5. Now you are ready to take the post-test for this module. Write one short paper (100-200 words) that has an interpretive aim and an interpretive style. Use the outline in frame 4 above to check to make sure your paper has all the components of interpretive writing. Your instructor may provide you with a list of topics. If he/she does not, you may select your own. If you have any questions on the material in this module, be sure to talk with your instructor before you write.

SUGGESTED TOPICS

There are a number of possibilities for interpretive writing:

1. Form a hypothesis about some modern trend or situation in American government or society, and try to prove your hypothesis with historical or sociological evidence.

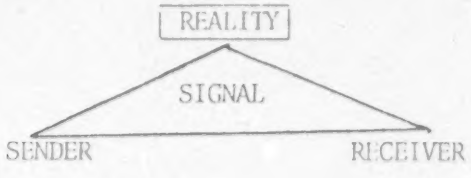
2. What is your theory of discourse (written and oral communication)? You may agree or disagree with the theory presented in this course, but you must back up your theory with valid examples.

3. Look at a magazine or newspaper and analyze it for the aims of writing used. Draw some conclusions about your findings.

APPLYING YOUR LANGUAGE
UNIT I: THE AIMS
Module 6: Exploratory Writing

OBJECTIVE: Given a list of topics, you will be able to write a short paper (100-200 words) that has an exploratory aim and an exploratory style.

INTRODUCTION: All messages have a purpose for being sent. It is this purpose of aim that determines what the message will be like--what is said and how it is said. There are four aims of discourse (any written or oral communication) that we usually concern ourselves with in writing: expressive, persuasive, reference and literary. To understand what they are, we must look at the nature of communication. Any message that we sent to others must have four things present or we can have no communication. It must have 1) a sender of the message, 2) a receiver of the message, 3) a reality to which the message refers, and 4) a signal or code (usually words) used to send the message.




Although all communication must have these four components, one of them will usually be emphasized more than the others, depending on the purpose of the message sent. If the sender of the message is emphasized more than the others, the writing will be expressive (e.g. journals and diaries). If the receiver of the message is emphasized more than the others, the writing will be persuasive (e.g. propaganda and advertising). If the reality to which the message refers is emphasized more than the others, the writing will be referential (e.g. technical reports and new stories). If the signal used to send the message is emphasized more than the others, the writing will be literary (e.g. novels and poems). In this unit we will be exploring the characteristics and the style of each of these four aims.

1. The purpose of referential writing is to explain reality. Interpretive writing seeks to offer proof (evidence) that supports conclusions about that reality. Informative writing presents facts. Exploratory writing would

offer opinions _____
make inferences _____
ask questions _____

Check one:
Look below for the correct answer

---

If you said, "ask questions," you are right. Exploratory writing seeks to explore possibilities that may exist about a given question.

---

2. You would expect the style of exploratory writing to be

assured (certain) _____
tentative (uncertain)_____

---

If you said "tentative," you are right. The writer of exploratory writing does not come to any hard and fast conclusions.

---

3. Read the following short excerpts and check the one you think is exploratory.

___a. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Although it is often kept to rid a house of mice, it will kill birds, snakes, and lizards as well.

___b. The cat moved stealthily through the shadows, making no sound. It crouched, entirely immobile, its tail twitching rhythmically, watching a bird that cavorted in the grass, oblivious to the impending danger.

___c. Cats are adorable fluffy animals that make wonderful pets. They love to be rubbed and petted, and when you pet them, they make a purring sound to show their affection. You really should have a cat.

___d. I hate cats. They're always in the way. Jeez, sometimes I want to kill every cat in the world. They're such slobs, always lying around--good for nothing. Cats, you can have 'em!

___e. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Because of this independence, the cat is difficult to train. Although it is often kept to rid a house of mice, it will kill birds, snakes, and lizards as well. The cat can survive on his own much better than other domesticated animals. It seems that the cat, even though it is domesticated, is much closer to its wild origins than other pets.

___f. The cat is a domesticated carnivore that has been a popular pet for centuries. It is a curious, affectionate animal, but somewhat independent. Given this independence, it is odd that the cat should be such a popular pet. What could account for it? One possibility is that the characteristic of independence itself is attractive to many people. In addition, the enigmatic nature of the cat, being both affectionate and independent, may make the cat intriguing to many.

---

If you said f, you are right.

---

4. Exploratory writing is one of the three kinds of referential writing (interpretive, informative, and exploratory). The following is list of the characteristics of exploratory writing.

1.0 Nature of Exploratory Writing

1.1 The emphasis is on discovery
1.2 The problem is presented.
1.3 The conclusions are tentative.

2.0 Style of Exploratory Writing (necessary components)

2.1 The presentation is objective, but not as rigid as scientific writing.
2.2 Tentative words are used (e.g. "but," "however," "probably," "on the other hand," "yet," etc.
2.3 Questions are asked.
2.4 Colloquial and regional expressions are avoided.
2.5 All sentences are complete (fragments, comma splices, and fused sentences are avoided).
2.6 Subjects and verbs agree.
2.7 Verb tense is consistent throughout the paper.
2.8 Pronouns agree with their antecedents.
2.9 The person of pronouns is consistent throughout the paper.
2.10 All words are spelled correctly.
2.11 Punctuation is used appropriately and conventionally.

3.0 Style of Exploratory Writing (optional components)
(These characteristics do not have to appear in your paper, but if they do, they are acceptable.)

3.1 Non-literal terms (i.e. figures of speech) may be used when appropriate.
3.2 The tone may be humorous.
3.3 Emotional, suggestive words may be used.
3.4 The writer may intrude ("I," "me," "we," etc. may be used).
3.5 The reader may intrude ("you," "your," etc. may be used).

4.0 Organization of Exploratory Writing (for writing that is more than one paragraph).

4.1 Title--covers the content.
4.2 Introduction.
  4.2.1 Tells why the topic is pertinent.
  4.2.2 Tells why the topic raises unanswered questions.
4.3 Body (at least one of the two following characteristics must appear.)
  4.3.1 Summarizes findings.
  4.3.2 Traces the various avenues explored.
4.4 Conclusion (at least one of the two following characteristics must appear).
  4.4.1 Formulates more questions that will provide further topics for exploration.
  4.4.2 Formulates a tentative hypothesis.

5. Now you are ready to take the post-test for this module. Write one short paper (100-200 words) that has an exploratory aim and an exploratory style. Use the outline in frame 4 above to check to make sure your paper has all the components of exploratory writing. Your instructor may provide you with a list of topics. If he/she does not, you may select your own. If you have any questions on the material in this module, be sure to talk with your instructor before you write.

SUGGESTED TOPIC

Pick some problem or issue you are interested in, and explore the possibilities.

APPENDIX C

COMPOSITION I PURPOSE AND GOALS
LONG BEACH CITY COLLEGE

Purpose: The purpose of the composition program at Long Beach City College is to teach students how to communicate, with an emphasis on writing.

ATTITUDES

I. To assist the student in developing better understanding of himself
   A. To improve self-confidence
   B. To promote self-awareness
   C. To encourage involvement and commitment

II. To assist the student in developing better understanding of others
   A. To promote tolerance of the ideas of others
   B. To understand and appreciate the varieties of English Dialects

SKILLS

I. To assist the student to write effectively
   A. To improve mechanical skills
      1. Punctuation and mechanics
      2. Spelling

   B. To improve usage skills
      1. Subject-verb agreement
      2. Fragments and ROS
      3. Pronoun usage

   C. To understand necessary elements of grammar
      1. Syntax
      2. Parts of speech
      3. Sentence patterns

   D. To structure compositions effectively
      1. Outlining (Planning before writing)
         a. introduction
         b. body
         c. conclusion

      2. Transitions

3. Rhetorical methods
   a. logical
   b. spatial
   c. chronological
4. Paragraphing
   a. unity
   b. coherence
   c. emphasis
   d. development

E. To promote effective style
   1. Sentence structure
   2. Diction
      a. simplicity
      b. appropriateness
      c. clarity
      d. accuracy

II. To assist the student to improve reading skills
   A. To improve word recognition
   B. To improve reading comprehension
   C. To increase the ability to recall

III. A. To help the student participate in group activities
   1. talk
   2. listen

   B. To promote speaking skills

IV. To assist the student to acquire research skills
   A. To assist the student in obtaining information
   B. To assist the student in using appropriate techniques of documentation.

V. To assist the student to understand other forms of documentation (media, paralinguistics, non-verbal, etc.)

THINKING CREATIVELY

I. To assist the student to develop or improve his logical though processes.
   A. To support generalizations
   B. To demand verification
   C. To understand patterns of thought
   D. To recognize and avoid fallacies
   E. To synthesize
   F. To recognize the difference between fact and inferences

II. To assist the student in asking probing questions
   A. To question ideas
   B. To question the meaning of his own existence

APPENDIX D

GOALS OF COMPOSITION I AT
TARRANT COUNTY COMMUNITY COLLEGE, NORTHEAST CAMPUS

1. The student should learn to write clear, vigorous prose.

   Certainly the primary goal of a freshman course in composition is to provide the student with both the skills he needs to write well and the opportunity to practice those skills. Writing well is defined as writing clearly, writing vigorously, and writing accurately. Clear, vigorous, accurate writing communicates its content without obscurity to the reader, uses precise, yet lively diction, and moves logically from idea to idea.

2. The student should become a more independent learner.

   One of the important responsibilities of the freshman course in composition is to advance the student in his ability to work responsibly and independently. Although the members of a freshman class differ in age, cultural background, and verbal ability, they share their apprehension on the college experience. Therefore, a freshman composition course should provide experiences which require each student to grow in his capacity for independent and responsible study.

3. The student should learn the techniques of writing which free the writer to say what he wishes to say.

   Structure in writing should not be viewed by either the teacher or student as the imposition of form upon content but rather as the outgrowth of form from content. Therefore, the student should realize that what he wishes to say can dictate the organizational form of his composition. He will write more efficiently and effectively when he realizes that certain strategies of structure are available to him and that he is free to choose the most compatible to his topic.

4. The student should derive personal satisfaction from having composed.

   A freshman composition course provides students with the opportunity to discover both the difficulties and joys of writing well. Every student in composition should feel enhanced and reassured as he grows in his understanding of the English language and his ability to write competently. The goals of the course are intended to help the student find liberation from the apprehensions of writing and to discover the positive values of writing succinctly.

5. The student should recognize that writing is a craft.

   An important aspect of teaching composition is to combat the misunderstanding that writing is a creative enterprise indulged in only by geniuses and eccentrics. Any person who has demonstrated motivation and minimal ability can be taught to write in a clear, uncomplicated style. Undoubtedly some will write better than others, but the goal of writing effectively can be achieved by any responsible freshman who accepts the premise that he can master the use of language basic to the craft of writing.

6. The student should realize that "the writing of good English is a moral matter."

   Donald Hall in his valuable little book The Modern Stylists comments on Robert Graves' words by adding, "And the morality is a morality of truthtelling." The modern student, more than any student of any preceding era, needs to be aware of the need for honest clarity and equally aware of the obfuscations of bad prose, of deliberately dishonest or insidiously slanted writing. The integrity of good writing is a concept that each student should incorporate into his developing style. He should be conscious of good writing and even more conscious of bad writing. If style is the man, then he should consider what the elements of his style are and what his style is saying about him.

APPENDIX E

COMMUNICATIONS I AT MERAMEC COMMUNITY COLLEGE

Section One--Human Communication Theory and Practice (Weeks 1-2.5)

Goals: 1. The student will understand the need for effective communication. Students will be introduced to what effective communication is, its necessity in human behavior, its role in the life of the technical student, and what motivates the individual to communicate.

2. The student will understand the basic process of communication. Emphasis will be on the individual's communication behavior through a model of the communication process--encoding, transmitting, medium, receiving, decoding--to help the student understand what happens when he communicates.

3. The student will understand the role of the individual's perception in the process of communication. That both the sender and receiver respond not directly to reality but to their perceptions of reality will be introduced to the student through a discussion of perceptual makeups such as education, past experiences, needs, interests, fears, and peer groupings.

4. The student will apply his knowledge of communication theory. The instructor will determine, through class discussion, assignments of his choosing, and tests, the level of comprehension attained by his students.

Section Two--Listening as Communication (Weeks 2.5-3)

Goals: 1. The student will understand the role of listening in the process of communication. Students will be introduced to listening as a necessary part of the entire sender-receiver process and the feedback which should accompany effective communication. He should also understand how much listening is a part of a day's communicative activity and how poorly the typical person listens.

2. The student will understand the problems which prevent effective listening and learn better listening habits. The basic bad listening habits--calling the subject uninteresting, criticizing the speaker's delivery, getting overstimulated, listening only for facts, trying to make comprehensive outlines,

faking attention, tolerating or creating distractions, evading difficult material, reacting to emotional language, and wasting listening time--should be discussed and illustrated.

3. The student will apply his knowledge of effective listening. The instructor will determine, through class discussion, assignments of his choosing, and tests, the level of comprehension attained by his students.

Section Three--Nonverbal Communication (Weeks 4-6)

Goals: 1. The student will understand the pervasiveness of nonverbal communication in human behavior. Recognition of the extent to which verbal forms of communication are dependent upon or complemented by nonverbal communication, its pervasivenes in society, and connections to material already discussed in the course should be emphasized here.

2. The student will understand specific areas of nonverbal communication and their limitations. The major areas of concern should be in simple body language, color, space, or territoriality, and time as they form parts of the social communications structure--both as it affects the student in his job and in normal interpersonal relations. The student should also be warned as to the limits involved in reading nonverbal communications, particularly body language. Accurate communication is a matter of patterns of nonverbal behavior, not single signals.

3. The student will apply his knowledge of nonverbal forms of communication. The instructor should ascertain his students' comprehension of nonverbal forms through projects, group assignments, or tests which rely on observation or performance.

Section Four: Verbal Communication and Its Problems (Weeks 7-10)

Goals: 1. The student will understand how language operates and conveys meaning. Discussion should center on what symbols are, how they are agreed upon, the relationship between language maps and territories, why meaning resides in the person using the language rather than in the language itself.

2. The student will understand the causes and cures of basic distortions which can occur when using language. The major areas of concern include the fact-inference-judgement problem in language usage, denotation and connotation, the confusion which arises from abstracting, and the distortions inherent in polarization, stereotyping, and labeling.

3. The student will apply his knowledge of language and its problems. The instructor will determine, through class discussion, assignments and projects of his choosing, and tests, the level of comprehension attained by his students.

Section Five--Technical Writing and Speaking
(Weeks 11-15)

Goals: 1. The student will understand the need for organization in technical communication. Students will learn basic principles of organization, audience consideration, detailing, and preparation common to most technical communication problems. He will also understand the necessity for acceptable grammar and spelling.

2. The student will understand the basic written forms common to employment situations. Emphasis should be upon letters of application, application forms, resumes, vitas, and simple reports.

3. The student will understand basic speaking situations. Emphasis should be upon understanding the purpose of an interview, preparing for the interview, arranging for and competing the interview, and upon simple verbal reports and instructional speeches.

4. The student will apply his knowledge of technical writing and speaking situations. The instructor will require writing and speaking which will demonstrate the students' proficiency in the communicative situations most likely to be encountered by the technical student.

BIOGRAPHICAL SKETCH

Paul Loch Hunter was born in Fairfield, Illinois on December 18, 1952 to Jean and Frank Hunter. He was graduated from Memorial Senior High School in Houston, Texas in 1971 and was graduated magna cum laude from the University of Texas at Austin in 1975 with a Bachelor of Arts Degree in English. While at U.T. he was inducted into Phi Beta Kappa, Phi Kappa Phi, and Phi Eta Sigma. He will be graduated from the University of Florida in June, 1977 with a Master of Arts Degree in English. He has accepted a position as Instructor of English in Irving, Texas at North Lake College, an institution of the Dallas County Community College District.

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